

THE ETUDE.

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THE ETUDE.

PHILADELPHIA, PA., DECEMBER, 1888.

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HOW TO ENJOY PIANO MUSIC.

BY EDWARD DICKINSON.

To the vast majority of concert goers the only matter of interest is the pianist's strength and technical dexterity. People do not seem to hear the composers that are represented; it is not the noble creations of Beethoven or Schumann or Chopin that attract; it is the performer's personal display; keyboard pyrotechnics are all that they care for, and the virtuoso that can play the largest number of rapid scales carries off the laurels. I need to give particular warning against this common error. It is so easy to let one's better judgment be beguiled and led astray into forbidden paths by the enchantment of a lovely voice or a flexible hand, while true and conscientious art is neglected. Pure tone is a beautiful and noble thing, and executive power is a necessity, but they are only means to a higher end; when they are made the sufficient end in themselves, then true taste is degraded and the higher purposes of art corrupted.

This form of musical pleasure that I have just been speaking of is mainly a physical effect; it is mere sensation, an action upon the nervous system producing an agreeable feeling. Now, when these agreeable sensations are considered as something more than pleasant sounds, when they are received by the soul itself and idealized, when the emotional nature is stirred by a sense not of the agreeableness of these tones merely, but by realizing that the musical work which they compose is expressive, then we have the higher kind of musical enjoyment, which I call the emotional or æsthetic. This deep spiritual pleasure is better than any words can describe. When you have listened to one of Beethoven's grand adagios, you feel thrilled by an emotion that is not due merely to the pleasant quality of the sounds that the instrument produces, nor to any appreciation that you may have of the composer's learning and skill. This æsthetic faculty lies so far back of the mere organs of hearing that you can feel this pleasure even in silence by calling up in memory some beautiful melody or harmony that we have heard. It is so independent of mere sound that we may be sure that the deaf Beethoven experienced the very highest musical rapture when the glorious themes of this symphony first rose in his mind. This æsthetic pleasure is the final end to which every work of art tends; this emotional stirring is aroused not by melody, harmony, rhythm or tone-color in themselves alone, but only when they are considered as the materials by which an ideal of beauty that lies latent in the sonata is made real and comes back to us in clear form from the world outside. No art is able to arouse such an intensity of feeling as music, and these emotions are not less pleasurable because they are vague and indefinite. "The strong feelings," says the German critic Hanslick, "which music awakes in us, half slumber, and all the sweet as well as painful moods into which she lulls us half-dreaming—we must not undervalue these. It belongs to the sweetest, most salutary mysteries that Art can call forth such emotions without earthly cause, straight from the favor of God."

This higher musical pleasure, like the agreeable sensation produced by tones, is to a large extent natural, born in the mind, not the result of education. Some of the most sympathetic and appreciative lovers of music I have

ever known did not know one note by its name from another. This faculty seems to be one of the earliest to gain strength. I have often been astonished to observe the genuine appreciation of the profound music of Wagner, Schumann, Beethoven, and even of Brahms, by the part of very young people whose other faculties were only beginning to develop. But although this emotional delight is so largely natural and instinctive, yet it is capable of cultivation. And I believe that its cultivation should be largely a chastening process, directed not to intensifying it, but to directing it toward worthy objects. Sentiment is a noble thing; it belongs to the immortal part of our nature; but if it is misdirected it degenerates into sentimentality, and that is not at all a noble thing. Avoiding a false and enervating sentimentalism, we have only to fix our attention on works of art that are truly beautiful and elevated, and there is little danger that the emotional side of our nature will become debilitated, or will overbalance our common-sense faculties. There is but one rule to follow here, and that is never to play any worthless music to yourself or to others, and never listen to it when any one else plays it, if you can help it without being impolite. And I am not sure that it is not better to be impolite than to listen to shallow and worthless music. Rules of good taste in art, which some writers have tried to lay down, will not help you much. It is only by constant association and familiarity with great works of art that one comes to understand and enjoy them. We must realize that the spirit of beauty is infinite, and that the standard of beauty that we have in our minds is, at the best, only fragmentary and incomplete. It must be our constant effort to broaden it and make it conform more and more to the standards that exist in the masterpieces of the masters, which the cultured world agrees in calling true and immortal. We must lay aside all conceit and prejudice, realizing that our own artistic judgments are necessarily imperfect. When we come in contact with some famous work which seems to be outside of our sympathies, we should not say, "I cannot understand this; I will let it alone and go to something that I can understand," but rather, "This work bears the name of an artist whom the best judges have pronounced to be great, and the work is called one of his masterpieces. I cannot see its beauty, but that may be because I am not yet educated to it, and I will study it, and perhaps, by and by, I shall appreciate its qualities." You may be sure that such a disposition will finally be gloriously rewarded. Every student ought to be constantly under the influence of some great master. If one were to study every day for six months the masterpieces of Greek sculpture, architecture and poetry, the result would be an elevation of taste and a sharpening of the æsthetic perception which would be of incalculable benefit to his whole intellectual life. If one should take Dante's "Divine Comedy" right into his every-day life for a year until he had fairly risen to the height of its sublime imagery and aspiration, he would never again feel any admiration for the shallow sentiment and the cheap adornment of the transient novelists and versifiers of the day. So every student of music should have at hand for daily study such works as the sonatas and symphonies of Beethoven, the well-tempered Clavier of Bach, the songs of Schubert and Schumann or Wagner's "Lohengrin." One who comprehends such works loves beauty pure and undefiled. Take every opportunity to hear the works of the masters, listen to them not passively, but with the mind on the stretch to take in every shade and detail, and then you may be sure that the emotion you feel is true and healthy, that you are part author of the work, for you have created it in your soul anew, that its beauty lives for you, and that you live more truly and nobly for its influence upon your mind.

"The glorious bursts of harmony that thrilled and quivered through the brain of Handel, the pealing triumphs of the Hallelujah Chorus, the glowing reveries of Mozart, the gorgeous sonatas of Beethoven, the tender melodies of Mendelssohn and all the exquisite conceptions of the most gifted masters, may be only faint and far off echoes to the grander performances above; yet, as echoes they bring down something of heavenly music to the conceptions of men on earth, and make us yearn and ache before the thought, 'if these be echoes what must the realities be!'"

Good native taste, though rude, is seldom wrong, be it in music, painting, or in song; but this, as well as other faculties, improves with age and ripens by degrees.

—ARMSTRONG.

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ADDRESS PUBLISHER,

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[For The Etude.]
THE NERVOUS RELATIONS OF PIANOFORTE PRACTICE.

BY HENRY G. HANCHETT, M.D.,
 New York.

THAT piano playing involves a heavy outlay of nerve force has doubtless been discovered by a large proportion of the readers of *THE ETUDE*, most of whom have heard or experienced enough of that particular form of paralysis known as pianists' cramp, to wish to guard themselves from it. The fact is pretty commonly diffused that this disorder is due to overwork in practicing, but just what is overwork for any individual may not perhaps be so plain to him as to relieve him of all anxiety lest he should suddenly break down, from cramp, at one of the most important of his artistic career. When is the pianist's cramp, and what is overwork? become, then, two questions of great interest to a large class of music students.

The nervous system presides over all the functions and actions possible to the human body. It is a marvelously complicated affair, more highly organized creature than is known to scientists. Its ultimate component parts—the nerve cells—are extremely minute microscopic objects, numbered in millions, and each concerned with a single one of the very numerous fragments into which the simplest act may be analyzed. It is animated in all its parts by a mysterious something, for lack of a better name, we call nerve-force, and its complexity seems designed, among other things, to secure to each individual cell such a period of rest between repetitions of its function as will enable it to sufficiently recover its power and integrity before it is again called into action. Every part of the human body, in order to maintain itself in health, must rest longer than it works. Even the constantly throbbing heart submits to this law, and is relaxed between beats longer than it is contracted in its stroke. And every act of body or mind necessitates destruction of tissue, more noticeable in the case of the muscles, the skin, and involving the bringing of nourishment by the blood stream, the removal of the debris of waste products, and the absorption, during the rest of the part, of new material in place of that destroyed.

If a nerve cell fails to obtain its proper rest or nourishment, or to be relieved of its worn-out portions, it will express itself on the subject, in accordance with its peculiar function, first by weariness, which soon becomes general, then by exhaustion, then by pain or spasm, and finally by ceasing to act, which will involve absolute loss of feeling, or power of motion, as the case may be, in the part related to the particular nerve cell which has given out. Proper attention given to the earlier forms in which nerve cells make their complaints, will ward off the later and more serious forms. In other words, resting when tired will prevent pianists' cramp.

Besides nourishment and rest, health involves proportionate activity of all the powers and faculties of mind and mind. All the bodily organs are interdependent, and digestion, circulation, locomotion, respiration, and even ideation, with all the other functions, must go on proportionately in order to maintain any one of them at its highest efficiency. Proportionately, of course, does not mean equally, for we all select our channel of highest activity and do our principal work in one direction; but none of us can wholly neglect the use of any part of his body and continue in perfect health; nor can we exert any portion of our bodies or minds beyond its due proportion of exertion without consciousness, and such results will follow more or less quickly the smaller is the part of mind or body excessively employed.

Proportion can be restored in two ways, either by decreasing the member in excess, or increasing the members that are deficient. A great deal of what is called overwork would be far more correctly named underwork, for if the idle portions of the body were but moderately exerted, the parts said to be overworked might even safely bear an increase of the demands upon them. In answer to our question, what is overwork? then, we may say it is any work continued until the sensation of weariness is experienced, and to avoid it we will have to determine whether our weariness depends upon that thorough exhaustion which is only to be overcome by sleep, or upon the cry of a special nerve-centre for nourishment or the removal of debris, or upon the demand of that nerve-centre for activity to restore its integrity by means of proper protection, in the first case, is sleep, in the second is food and vigorous general exercise calculated to stimulate the digestive and especially the circulatory organs, and in the third case change of employment. Within bounds all our powers grow by use, obey the laws of their growth; and by giving proper heed to weariness and to proportionate activity of other organs we can develop any faculty to its highest capacity for work without suffering health.

Pianists' cramp is simply an expression of nervous exhaustion. It is a spinal disease, and hence any treatment directed to the hand locally can be of no permanent benefit. A pianist may of course strain a muscle, tendon

or ligament of his hand, and then gain much from local treatment, but his is not a case of pianists' cramp, although his symptoms may seem to him to be the same and in the same locality as are those of that disease. He has simply a local disease of the hand, while a pianist with true pianists' cramp has a disease located in the central nervous tract, and giving symptoms which are referred by consciousness to the hand, although not actually present there.

Nervous disorders always express themselves by sensations in those parts with which the affected nerves are in relation. The special work of the pianist involves the vigorous use of a comparatively small portion of the nerve-centres. Very often the pianist belongs to that passionate or emotional class of beings who waste an enormous amount of nerve force in getting through everyday life; and many more pianists than we think of the instrument are occupied with school studies during much of the time not spent at the piano or in sleep, and neglect the vigorous general exercise necessary to maintain appetite, digestion and circulation in proportional activity. The nourishment for the busy cells crowds about them in the sluggish blood stream, causing a congested area in the spine between the shoulders; the debris of worn-out tissue accumulates and acts as an irritant, producing neuralgic pains; and the exhausted cells themselves, or some of them, finally refuse to perform their functions, and immobility, spasm, cramp, or pain is the result in hand, finger or arm, as the case may be.

The cure of pianists' cramp is not a very difficult matter, but it requires patience and time, and the many failures that have led to the common opinion that the disease is incurable, are to be traced to the hopes that ambitious physicians have held out of permanent relief in a short time from local manipulations and unwise applications of electricity. Restore proper circulation to the nerve-centre, nourish it, relieve it of irritants, give it sufficient rest, and gently aid it to regain tone, and the cure is accomplished. Nature will not allow these things to be done in a hurry.

But prevention is better than cure after all, and is within the reach of every one. The general principles already stated show how it is to be secured. Pianists ought also to specialize to the last degree in their practicing, and the value of the Brotherhood Technique lies in its facilitating that process. Practice is intended to fix impressions upon nerve-centres, and the briefer the interval between repetitions of a single impression, and the more highly individualized it is, the quicker the result will be obtained, the longer it will be retained, and the more force will be saved upon extraneous actions and impressions. The Technician, properly used, saves time, saves practice, and it thus helps to protect from pianists' cramp by reducing waste of nerve force, lessening the time required to accomplish any result, and improving the quality of the discipline of practice to the nerve cells. It is an economical and economical of nervous energy—a thing it which cannot be said of dumb piano or of most of the mechanical aids to finger development. Nerve force is an expensive product of physiological activity, which it is well always to use economically. By studying to so use it, by listening to Nature's first intimation of weariness, and by carefully saving the needs of every part of the body in the matters of food, rest and exercise, overwork, pianists' cramp, nervous exhaustion, and most other diseases can be effectually and permanently avoided.

[For The Etude.]
THE ART OF STUDYING: No. 3.

BY EUGENE THAYER, MUS. DOCT.

Our next question is, How to study? Firstly, find a good teacher; in fact, find the best one possible. He is one who has already produced successful students; he has not one of these for others, there is little assurance that he can do so for you. Try an expert, for the success of a lifetime is at stake. You have only one chance, and you cannot afford to take risks. Your first reply will be, "Oh, their prices are so high I cannot afford to take lessons of them." Not so; they cost less than poor teachers, because you do not waste time so many lessons. "Two years with a good (the best) teacher will cost you from \$800 to \$1000. You will then be self-sustaining and can go further or not as you please. Five years with a common teacher will cost as much money, at the end of which you will not be self-sustaining, and, in fact, not much better than when you began your studies. "The best is the cheapest," was said thousands of years ago. Truth never changes, and this saying has not been altered by modern experience.

Secondly, find a good pupil. This means one who loves study, and you can be sure to find him, if you do not keep out of it, for your success will be as small as a bubble. In fact, if you do not feel impelled (indeed the word) to go into it, keep out of it altogether. If you find you can postpone it comfortably, keep out of it. If you find you can suffer with no satisfaction, keep out of it. In short, if you find you can do without it, just let it alone entirely, for you will never reach the point of being either a good pupil or a good musician.

Thirdly, remember Lot's wife. Having put your hand to the plough, look not back. Let no difficulties dismay you. If you are attacked by famine, pestilence, yellow fever and earthquakes, do not relax your study. Nothing but just such dogged determination ever has any permanent success. It is not easy, it is difficult, and if you cannot meet and overcome difficulties, you are not the one to enter any art or profession. Can't you begin to see now why you need the best teacher possible? He can tell you how to go over, around and across all these difficulties in the quickest, easiest and surest manner. Your cheap teachers cannot do this, for they know little or nothing about it, not having been through any of it. There is plenty of work for them in teaching beginners and those who are studying for amusement. I am talking to the young people who intend and wish to do greater things. Next, do not think that taking some lessons of some body will do the business. Buying a carpenter's chest will not build you a house, nor taking a trip on a ferry-boat make you a sailor. Take only the best studies in their regular order. A list of the best without a methodical arrangement by an experienced and successful teacher is worthless, and generally much worse than worthless. If that is all you want, why not send to Schirmer or Ditson for their catalogue? They will gladly send it without pay or price.

Finally, make up your mind that you cannot get a good musical education without having to pay for it, and pay well in time, effort and money. No amount of planning will change this inexorable law. No amount of bewailing will alter the fact a particle. No amount of sympathy from pathetic friends can palliate this misery which you must pay. You cannot avoid the prompt hand until you have passed over this useful river (Jordan).

A man going to market came to his (or some other) river at twilight. He had a fox worth a hundred dollars and a goose and a measure of corn. He stood on the bank studying how to get across until it was too dark to go across at all. He heard the fox say, "I will swim over and the fox had eaten the goose. He thought he would wait until morning, when he found that his hundred-dollar fox had run away. He then wisely decided not to go to market at all, as he had nothing to sell.

How shall I study? Either the best way or not at all. Is there any other answer?

INABILITY TO PLAY PIANO NO DISGRACE.

This prejudice on the subject of pianoforte playing as an indispensable "accomplishment" must have caused a considerable amount of annoyance and pain to multitudes of dull girls and to a certain amount of bright ones. It has never been expected of every lady that she shall be an able pianist, any more than it is expected of every gentleman that he shall be a finished scholar. It has always been enough for a man to be in a position to say that he learned Latin and Greek when he was at school; and a woman satisfied all the claims of society when she could play a few simple tunes, and when, owing to domestic occupations of another kind, or for some other reason, had been unable to "keep it up."

Of the rather vague principles put forward under the name of "woman's rights" there is not one which generous-minded men would more willingly concede than the right of young women or even of little girls, to refuse instruction in the art of playing the piano. There are houses in which the practicing of scales is quite an ordinary punishment for juvenile offenders. Such a sentence is one that involves pain and suffering not to those alone on whom it is pronounced; and that is itself a sufficient reason for abolishing it from the family book of punishments. Little girls fear the piano, and long for the time when, having mastered its difficulties, they will not be called upon to play upon it any more; while numberless great girls regard it as one of the many nuisances which they must put up with until they are married. Of the married women, some come from that piano to which like serfs they have so long been "assigned" (but not "attached"), and some of them will take to cultivating it for its own sake; while the remainder will at least spare both themselves and their friends a considerable amount of annoyance.

The enormous difficulty of modern pianoforte music constitutes in itself a reason why in the education of young girls the piano should not, like "dancing and deportment," be made obligatory. A woman can get through life so well without playing the piano; and for a few shillings, or even in extreme cases for a few guineas, she can, if her lot happens to be cast in London, hear from time to time the finest players that this great pianoforte playing age has ever produced. It is not because the piano is unworthy of her attention that we feel that she should be able to play it, but because upon her in connection with it. It is because music, like every other art, demands from its votaries special gifts and inclinations, and because among women who are thus endowed it is a mistake to suppose that the piano is the only medium suitable to the talents of the woman. It is no more a disgrace for a young lady not to play the piano than it is a disgrace for her not to draw, to paint, or to model. —*American Musician.*

CONCERT PROGRAMMES.

Arthur Foote, Boston.

Chaconne in G major, Handel; Fantaisie, Op. 17, Schumann; "The Yellow Daisy," E. A. MacDowell, C. F. Webber, (Words by Mrs. De Land); "Die Tauben-Post," Schubert; "Spring Song," Mendelssohn; Gavotte in F major, Op. 84, Wilson G. Smith; Etude in C sharp minor, Op. 28, No. 3, Barcarolle in F minor, Rubinstein; Rhapsodie in B minor, Op. 79, No. 1, Brahms; Bando in E flat major, Field; Songs, "I Shot an Arrow," Henschel, C. F. Webber; "The Sesta," Clarence Marshall; Variations Sérieses, Op. 64, Mendelssohn; Italian Concerto, Bach; From "Voyage autour de la Chambre," Op. 140, No. 3, Capriccio on the Duet from "Der Freischütz," Op. 127, No. 2, Heller; Serenade, Op. 18, No. 7, Capriccio, from Suite, Op. 16, Foote; Sonata No. 2, in A major, Op. 100, for Violin and Pianoforte, Brahms; Variations Symphoniques, Op. 13, Schumann; Five silhouettes, Op. 8, Dvorak; Menuet in G major, Paderewski; "Isolden's Liebes-Tod," Wagner-Liszt.

Alfred University, Alfred Centre, N. Y.

Etude (Like an Æolian Harp), Op. 25, No. 1, Nocturne, (Lento Sostentato), Op. 27, No. 2, Waltz in E flat, Op. 34, Berceuse, (Cradle Song), Op. 57, Song, "The Maiden's Wish," G major, Polonaise, (G major, too), A flat, Op. 83, Chopin; Le Nocturne, (The Nightingale), Theme by A. Alabieff, Waltz, Faust Gounod, Consolation, (Lento Placido), No. 3, D flat, "Thou art so like a flower, in F sharp, Grand Polonaise, (Allegro Pomposo), in E major, Liszt.

Dubuque, Iowa, Academy of Music.

Duet, "The Fisherman," Gabussi; Piano, Romance, Op. 41, Raff; Song, "The Alpine Rose," Sieber; Piano, Andante Spianato and Polonaise, Op. 22, Chopin; Trio, "The Mariners," Randegger; "If I were a Bird," Henselt; Etude, C sharp minor, Chopin; Meomento Gigolo, Moszkowski; Chorus, "Now Trump," Bishop; Piano, Waltz, Op. 34, No. 1, Moszkowski; Quartette, "Calm be Thy Slumbers," Bishop; Piano Duet, Rhapsodie Hongroise, No. 4, Liszt.

Toronto, Canada, Conservatory of Music.

Piano Solo, Scherzo, B flat minor, Chopin; Vocal, "It was not to be," Helmund; Piano Solo, (a) Hunter-esque, Grieg; (b) minor, Bach; Vocal, "Springtime," Becker; Piano Solo, Scherzo, Op. 35, Jadsassohn; Vocal Duet, "Nocturne," Denza; Vocal, "O Celestial Aids," Verdi; Vocal, "Once I knew a poor young child," (Mignon), Thomas; Piano Solo, Capriccio Brillant, Op. 22, Mendelssohn; Vocal, "Unseen," (Waltz Song), d'Auria; Vocal, "A Night in Venice," Lucanotti.

Lewist Music School, Woburn, Massachusetts.

Pianoforte, Prelude and Fugue in C sharp Major, J. S. Bach; Bando in A major, E. J. Haydn; Violin and Pianoforte, Fantaisie, (On Motives from "William Tell," C. de Beriot and G. A. Osborne; Pianoforte, Sonata, Op. 28, L. Van Beethoven; Violin, Fantaisie, "Lombardi" (with Pianoforte Accompaniment), H. Vieuxtemps; Prelude, Op. 27, No. 2, Xavier Scherwenka; Etude, Op. 18, No. 1, Moszkowski; Bando, (Lullaby), Charles Gounod; Valse brillante, Op. 169, No. 2, Joachim Raff; Transcription, "Old Folks at Home," Op. 86, S. B. Mills; Gavotte, Op. 12, Louis Pabst.

Pupils of Miss Terrie Beckman, Kenton, O.

(a) Romance, Op. 28, No. 2, Schumann; (b) Trill Study, Schullhoff; Vocal, "Sing, Smile and Slumber," Gounod; Piano, Little Kindergarten Pieces, Piano, Chaconne, Duet, (a) Sonata in C, Sieber; (b) Waltz, A. Geibel; Piano, Little Kindergarten Pieces; Piano, (a) Little Swiss Scene, Burgmüller; (b) Waltz, Gurilt; Piano, Babilage, Durand; Vocal, La Serenata, Schubert; Piano, (a) Nocturne, Op. 9, No. 2, Chopin; (b) Impromptu, Op. 142, F minor, Schubert.

Judson Institute, Marion, Ala., A. A. Hadley Musical Director.

Nocturne in G flat, Dorey; Waltz in D flat, Chopin; "Sing, Birdie, Sing," Franz; Waltz in A minor, Chopin; Mazurka, Op. 17, No. 1, Chopin; Song Without Words, No. 19, Mendelssohn; Song, Schumann; The Post, Schubert; Silver Spring, Mason; Galop Caprice, Raff; Trio, "Night Sinks on the Wave," Smart.

Westminster College, New Wilmington, Pa., T. M. Austin, Musical Director.

Andante in F, Beethoven; "By Moonlight," Bendel; Second Gavotte in F, Smith Wilson; Dance Boonstin; Baker; Waltz in A flat, Moszkowski; Piano Duo, Spanish Dance, Moszkowski; Piano Duo, Italy, from "Foreign Parts," Moszkowski; Kamennoi-Outrow, Rubinstein; Rhapsodie Hongroise, No. 6, Liszt.

PRACTICAL LETTERS TO TEACHERS.

W. S. R. MATTHEWS.

QUEST.—I. I would like to have this question discussed in *THE ETUDE*. It is, what one should do with pupils that have been badly taught, and although having played for a long time, perhaps have not learned the rudiments of touch, and cannot connect two tones. When one begins to give such a pupil the two-finger exercise, slow first, for all the fingers in turn, trying to give them some idea what is meant by the perfect connection of tones, ten to one they get discouraged, the corners of their mouth draw down, and they have a most woe-begone expression, because they think they are going back to the beginning and don't know anything; and if the teacher is conscientious and tries to do what he thinks is best for the scholar and what they ought to have to get a good position of the hand, and put them on elementary work, five-finger exercises and scales, etc., so as to get them to play what little they do play well, ten to one they will get discouraged, and likely as not leave him, for telling them the truth about themselves, and what they must do to get a good legato touch. If he isn't conscientious, and does not care, and permits the scholar to go along in her old way, giving her difficult pieces which she cannot possibly play correctly, she will be more apt to stay.

What is the opinion of *THE ETUDE* on such a case? 2. The second question that I should like to see discussed is, What on earth is one to do with a scholar who either will not or cannot do as the teacher tells her? Time and time, and time again, do you tell the scholar to do certain things, things not hard in themselves (hard or difficult if done slowly), as, for instance, to play loud in strict time, or lifting each finger to a certain height, or being very careful about connecting their notes so as to obtain a good and clear legato, and you do it with them in the lesson very carefully and thoroughly, and say, "Now, when you practice, practice just exactly as I have told you and as you have done in the lesson." The next time the scholars come for the lesson they play as though they had not the slightest idea of what you had told them, although they said that they had understood perfectly what was said in the previous lesson. I have sometimes said that if scholars would only do what the teacher told them, and followed out his directions, as they would a physician's direction who was writing out a recipe for them to get put up as medicine, and how to take it, etc., teaching would not be as wearing and exhausting as it is the present time. It is a pleasure to teach even rather dull scholars, if they will only try to do what he tells them, and what their teacher tells them. But, what are you going to do with the scholars who won't do what you tell them so clearly to, and what is in their power to do (I never require the impossible), not from obstinacy, but from inattention and carelessness, perhaps? who, knowing what you want done, will not try to do it in a thorough manner? I would like both of these questions answered and discussed, and would like to hear the opinions of as many teachers who are interested, and have had similar experiences.

ANS.—1. It is not easy to answer the foregoing question, and perhaps it would be as well simply to leave it open for those to treat who have a call to such topics. However, there is only one possible solution. It is that pupils who have played, no matter how long, nor how difficult pieces, if they cannot play legato, they must be taught to do so; and this will take a vast amount of patience, of their own and the teacher's as well. Both parties have to summon all their fortitude. The teacher must state the matter as easy as he can, but when, as is often the case, the want of legato is due to inherent poverty of musical feeling, it will be a considerable time before he will be able to get a real start of true legato. Mason's two-finger exercises in broken thirds, "gliding touch," are the very best possible for inducing sensitiveness in the finger points, lack of which is often one of the missing links of the desired legato. Then, too, one can do a great deal by assigning a suitable piece. There are certain finger pieces which, if practiced rapidly, conduce involuntarily to a finger movement. Litolf's Spinnlind is one of these. A pupil with a bad legato might not be able to practice this slowly to advantage, in consequence of the habit of employing an arm motion wherever there happened to be time enough to let it in. The same pupil, however, if made to play these runs very fast and light, will often get just the right movement. The runs can be practiced at a moderate speed if the touch be kept soft and the fingers raised high for striking while the wrist is carried very low. The low wrist and high fingers often succeed where a high wrist favors a push from the arm.

With this class of pupils the teacher must not forget the weakness of human nature, but contrive to sandwich

just as much "sweetness and light," as the late Matthew Arnold used to call it, as possible. Exercises awhile, then pieces awhile. Not all of either.

2. There is no short and easy receipt for cases of this kind. If it be carelessness, the remedy is to secure the pupil's attention. If it be honest stupidity, you must do the best you can. In almost all cases where one finally gets playing of good quality, it is the result of almost a fabulous amount of patience and endless repetitions. Remember how many times you yourself have to be told a thing before you really know it in such manner that it becomes a part of your mental life and furnishing. The pupil is young; her mind untrained; she will need ten times as many repetitions. There is no way of avoiding them. This is what you are paid to do. In hoc signo vincimus.

QUEST.—Will you favor me with an answer to the following questions? I have a pupil who has a peculiar trouble with her hands, more particularly her right. She says it is a sensation of contracting muscles just below the fleshy part of the thumb. In passing the thumb under, in scale practice, she finds it difficult to let the next finger fall—is obliged to stop and prepare the whole hand. Her wrist is perfectly light. If you can give me any help, you will great oblige a subscriber.—Mrs. E. J. W.

ANS.—An eminent surgeon, Dr. E. Hartley Pratt, to whom the above question was submitted, answers that the trouble is nervousness. He recommends massage, rubbing upwards from the points of the fingers. A medicine called "Hotchkiss's Specific" was mentioned, and if these fail, or work too slowly, a magnetic mitten or shield, to be worn at night.

Meanwhile the practice should not be more than half an hour at a time, nor for any excessive amount during the day. I should recommend, upon my own responsibility, that the practice be done softly, with as light a pressure as the hand can employ, and slowly. The pain is probably due to an involuntary tension of muscles not employed in playing; it is superinduced, most likely, by sympathy with the muscles actually doing work. Hence, when the practises done softly, in other words, when the nerve pressure is reduced to the lowest possible point consistent with causing the keys to move the hammers at all, the provocation is reduced to its lowest terms. It is likely that after a short time of this kind of practice the patient will overcome the difficulty; or, more properly, the difficulty will vanish of its own accord. Something can be done by a voluntary "letting go" of the nerve-pressure by actual exercise of will. If the pupil will experiment until she becomes conscious of the difference in her mental and muscular state when "let go" and when "nerved up" for playing, according to her present habit, she will presently learn to direct and control the flow of the nerve force, and this trouble will disappear. I should have more confidence in this method, myself, than any surgical or medical appliances. When these have been tried, it will be interesting to others to know whether they have succeeded.

THE SPECIAL FEATURES

of *The Youth's Companion* for the coming year, as announced in the colored souvenir we have received, include six serial stories, and one hundred and fifty short stories, fully illustrated. Also tales of adventure, illustrated sketches of travel, humorous articles, scientific and historical articles, household articles, one thousand and anecdotes, timely editorials on the leading questions of the day, and a whole page each week for the little ones. The *Companion* has won a place in the home life obtained by no other paper, and is read every week in nearly half a million families. With its double holiday numbers at Thanksgiving, Christmas, New Year's and Easter, its weekly illustrated supplements, its fine paper and beautiful pictures, no other weekly literary paper can approach it in value. It is really a \$2.60 paper for only \$1.75 a year. If you send \$1.75 now you can have it to January 1st free and for a full year from that date, including the supplements and double holiday numbers, and the annual premium list, with 600 illustrations. Address *The Youth's Companion*, Boston, Mass.

Many persons criticize in order not to seem ignorant; they do not know that indulgence is a mark of the highest culture.—CANHAM STYL.

[FOR THE ETUDE.]

SYSTEMATIC PIANOFORTE PRACTICE.

It may be confidently stated that the lack of systematic pianoforte practice is a reason for no few really great pianists in America. We have, it is true, many very clever manipulators of the ivories, but among them we find no Lissts, Rubinstains or Bellowes.

Are not the greater number of American instructors only too willing to experiment with their pupils instead of pursuing some well planned course of study? If there is a lack of adherence to system among teachers, what can we expect of pupils?

How many readers of this article can state that they have, even for the past quarter, since the summer vacation, pursued some well outlined plan of pianoforte practice and adhered to it strictly?

How many can state that they have given regular time, daily, to their practice?

How many can state what their intentions are in relation to their practice for the coming week, or even?

Is it not true that, as a general thing, one practices as they feel like doing on the spur of the moment? Does any one make a success in business by simply working when disposed and neglecting opportunities at other times? No lasting success comes to any one without hard and earnest work. Skipping a music lesson to see a game of baseball does not make a pianist. Neglect of practice because one does "not feel like it to-day," will not go a great way toward bringing America into prominent notice as an artist-producing country.

The sooner American musicians—instructors and pupils alike—pursue their work on a systematic basis, the sooner will Americans come to the front in the ranks of the musicians of the world. It is the object of this article to awaken an interest in this matter—to bring about a reform. There are many excellent plans of practice, but in arranging a system of practice that shall prove effectual, and, in outlining the following, the writer does not, for an instant, wish to have it understood that this is the only way to solve the problem. No plan, however perfect, can be relied upon as infallible. Different individuals require different treatment. This plan of practice has, in the greater number of instances, proved successful: Arrange for technical study and practice, as a rule, to come the first thing in the daily programme of practice. Do not simply make technique a mechanical matter, but always associate with it the harmonic construction from which the treatment is derived.

If a scale is practiced, consider, besides the position, fingering, etc., the intervals composing such scale. Reason out the theoretical development as well as the practical. Do not let the mind wander from the matter in hand—thus avoiding absent-minded playing. He who lacks in art must depend largely on science for success, and, however talented one may be, no great success can result without hard and enthusiastic work. The giving of attention to technique for a few moments at the beginning of the daily practice is of great value. The fingers become "limbered;" the "stiffness" of the joints produced by the night's rest can be remedied in a few minutes. The whole body is thus awakened gradually and made to acquire strength (mental and physical) sufficient to guarantee good results.

How natural it is, if we commence at the proper starting point, to desire to progress—step by step. Take Nature for our model; everything develops from a beginning and gradually becomes perfected systematically. We never learn of a success in anything when, at the beginning, the matter was started on a wrong plan. The greater the progress the greater the success. Let us apply this reasoning to our subject. The exercise leads to the study or the study. The study is the link connecting the exercise with the piece or greater work. So, having given a few of the earliest moments to the exercise, noticing our progress with positions, fingering and technical part of playing, then let us proceed progressively and take up the study—noting not only the technical, but the artistic as well; the shading, the rhythm, the tempo, the phrasing, etc. Combine in the study the technical with the artistic. Give equal attention to both.

Having thus proceeded, take a rest, if, indeed, you have not already. An intermission should be taken, as a rule, after the exercise and study have received a certain amount of consideration. Here is the opportunity for reaction—anything to turn the thoughts into a channel directly away from music. This plan will be followed most effectually. It gives the nerves a change. It varies the monotony of too close an application to study. Having rested from twenty to thirty minutes, and acted according to the above ideas, then go to work with a will to conquer some difficulty in the path of progress before you commence the study to practice some important work. Do not relinquish your task till some headway is noticeable. Avoid too long a practice at one time. Keep control of your nerves and temper, if necessary. Do not "pound" when you get discouraged, but practice on the contrary. The universal tendency is to "pound" when the difficulties arise. Do not do it.

You waste your energies, mental and physical. Practice a difficult passage one hand at a time, always softly, till sure of certainty as regards notes and fingering. When tolerably sure with each hand alone, then combine a phrase at a time.

The above plan will be found worthy of attention by pupils practicing from sixty to seventy-five minutes a day—practice arranged something like this:—

Technique (exercises) early as possible.....	Minutes.....10 to 20
Study.....	20 to 30
Intermission.....	

Pieces.....30 to 35
Pupils practicing from 75 to 120 minutes daily can arrange something like this:—
(Begin early in the morning.)

Technique.....	Minutes.....10 to 20
Study (review).....	15 to 30
Intermission.....	

Study (advance).....20 to 30
Intermission.....

Pieces.....30 to 40

For from 120 to 180 minutes daily:—
(Before 9 o'clock p. m.)

Technique.....	Minutes.....10 to 20
Review study.....	20 to 30
Intermission.....	

Advance study.....30 to 40
Review piece.....20 to 30

Intermission, p. m.

Technique.....	Minutes.....10 to 20
Advance piece.....	30 to 40

The above plans are simply suggestive. The teacher is the one to arrange plans like these. It will be noticed that the important feature connected with the matter is the systematic arrangement. With system, success in some degree is assured. Without system, there is no chance of great success, if indeed, there is any chance for success at all. If, among the readers of this article, any good results, then well and good. If, on the other hand, every one "knows it all," and is determined to succeed without any advice, the writer humbly asks of such pardon for taking up their valuable time. The great obstacle to highest success in America seems to be because of the fact that the majority of music teachers here are too easily satisfied. Too much hurry. Too much hot-house ambition. "A little knowledge is a dangerous thing." F. H. Lewis.

[FOR THE ETUDE.]

A BETTER STANDARD.

BY STEPHEN A. EMERY.

As one grows older, from year to year, one's estimate of the relative importance of things usually undergoes important changes, and nowhere more than in music. The young musician, whether vocalist or instrumentalist, realizing the difficulties of fine execution, feels that the principal concentration of study and effort should be in this direction; and he is still further lured on by the very laudable satisfaction he experiences as he overcomes obstacle after obstacle and begins to fancy himself "master of the situation." Moreover, the abundant applause evoked by each exhibition of executive skill is a great temptation to every youth to seek celebrity in the line of brilliant, astonishing, amazing performances. To a certain extent, this ambition is commendable, so long certainly as execution is regarded not as an end but as a means, not as an opportunity for display but as a medium for expression. But this is too rarely the case; and as one conquers one technical difficulty after another, the temptation to concentrate one's entire energies on manual or vocal dexterity is of constantly increasing strength, though it may be unrecognized. The ill effects of giving way to this are numerous, prominent among which may be mentioned the tendency to regard mere technical difficulty as the true standard of work, in judging of the value of a composition. As an inseparable adjunct to this, arises also the too common habit of turning away from most pieces that call for but little execution. The natural results of this are too obviously

bad to require further remark; but a glance at almost any collection of recent concert programmes will show how general is this habit of devoting one's self to difficult pieces, to the almost entire exclusion of simpler works. And in passing, we may not forget the reflex result of all this, on the general character and life of the performer, upon the audience as well. This reasonless love of display cannot be limited to one's music; it will extend to other affairs of daily character-building, where its eradication is still more difficult.

Then, too, all this glamour seriously affects every earnest student who may have begun with more worthy ambitions, with a desire to study music for what it expresses and for its legitimate influence on humanity. He sees the public carried away by a certain merit wholly extrinsic of music, applauding most where manual or vocal dexterity is the greatest and ignoring the soul of music, wherever by accident this might for a moment appear. His own estimate of musical excellence begins to undergo a radical change. He turns somewhat impatiently from the things he has loved for themselves to those that better please the nervous public, and gradually loses his purity of taste, his love for music *per se*, as he finds himself more and more drawn into the whirlpool of executive display. But why prolong the chapter?

On the other hand, as the earnest musician grows older, he begins to think more for himself, instead of accepting as final the verdict of the musically uneducated public. He asks himself why it is that he is so moved by certain compositions, some of which are difficult while others, equally effective, are noticeably simple. Little by little, the truth forces itself upon him that music possesses a soul of its own, and that it must be judged by its intrinsic merits rather than by the superficial standard of public applause. He thus learns to study into the intended meaning of what he plays or sings, far more than to think of its effect on his own reputation as a skillful executant. Examples of this are abundant in the concert programmes of some of the most celebrated soloists: while they give much that is technically difficult, they give also much that is within the execution of amateurs—but how do they give it? In such perfection of technique and such refinement of expression as but comparatively few attain. Their thought is not of mere display, or of mechanical exactness, but rather to unfold the hidden beauties and to interpret the mysterious language of the composer's thought. For this, perfect execution is indeed indispensable; but that great skill may exist without commensurate expression is too plainly evident in the singing and playing that we so often find heartless and cold.

The sooner we learn to reproduce the thought, the sentiment of the composer, to play music rather than notes, to use execution, whether simple or difficult, as a means rather than as an end, the sooner will our minds and tastes mature into a ripeness of judgment and a refinement of appreciation that shall reveal to us mysteries in art otherwise unknown.

RHODE ISLAND MUSIC TEACHERS.

THE annual meeting of the Music Teachers' Association in Rhode Island was held in Blackstone Hall, Providence, Friday, November 9th. There were morning, afternoon, and evening sessions. The new officers elected were: Robert Bonner, President; Irving F. Irons, Treasurer; and H. C. MacDougall (24 Summer Street, Providence), Secretary. A prize was offered by a gentleman, name unknown, for the best anthem, competition to be restricted to resident Rhode Island composers. The usual routine business was transacted, including a resolution of thanks to our retiring President, A. A. Stanley, who has removed to Ann Arbor to take the Professorship of Music in the University of Michigan.

We find considerable difficulty in interesting the Rhode Island teachers in the Association. We also find an unwillingness on the part of most of the teachers to sacrifice for the interests of the Association and for the profession at large. Our experience teaches us that at the Day of Judgment these people, on hearing Gabriel's horn, will say, "Oh! I'm so sorry, but I can't come. I've a lesson at 10 o'clock!" A little more self-denial and working in a more good will would have a redemptive influence and stimulate the individual to more successful work. Intelligent selfishness pays. H. C. M.

MUSICAL ITEMS.

[All matter intended for this Department should be addressed to Mr. HELEN D. TRETHER, Box 2020, New York City.]

HOME.

The New York concert season was inaugurated at a late date this year, and November proved a month of first concerts. In it—to give precedence to the oldest existing musical organization—the Philharmonic Society, Mr. Theodore Thomas, conductor, gave its initial concert of the winter on the 17th, with a programme that contained Gluck's Overture to "Iphigenia in Aulis," a new symphony in E flat, Goldmark, and some admirable "Symphonic Variations" on a Bohemian theme, op. 78, Dvorak. The new symphony is a pleasing work of no great depth, its effective and graceful Scherzo—the best movement—is relieved by a trio in which the sustained theme is written for a solo trumpet and resembles a folks' song. Herr Emil Fischer was the soloist, his selections being Schubert's "Der Doppelgänger" and "Am Meer," orchestrated by Theodore Thomas, and the vocal parts of the Finale of "Die Walküre," with which the concert closed. The first Seidl Concert in the tenth was given at Steinway Hall, and offered Beethoven's "Pastorale" symphony; an entr'acte from "The Three Pintos," Weber; the Brand Sermon of St. Francis of Assisi, Liszt, orchestrated by Mottl, and Lalo's Rhapsody for orchestra. Conrad Asorge played the Schubert-Liszt "Wanderer" Fantasia, and Fritz Kreisler, the young Viennese violinist, made his New York debut in Mendelssohn's violin concerto.—The first of the Symphony Society's concerts, Walter Damrosch, director, producer, gave "Concerto Grand Haydn's Symphony in G, Beethoven's "Eroica," and portions of "Die Entführung aus dem Serail," Mozart, in which the vocalists were Mr. and Mrs. Theodore Tootel, Fritz Traubmann and Herr Mittelhauser.—The Oratorio Society gave Mendelssohn's "Elijah" on the 15th.—The third and fourth of Van der Stucken series of classical afternoon concerts took place in November.—At the first of these concerts Alexander Lambert played Liszt's "Hungarian Fantasia," Max Bendix performed Mendelssohn's violin concerto; Miss Jennie Dutton sang Scene aux Armes from "Faust," Spohr and orchestra contributed the "Oberon" and "Leonore," No. 3, oboes.—The Beethoven String Quartette's first concert had the following programme: Rheinberger, Quartet, op. 89, Brahms Trio, op. 101, in C minor, "Theme and Variations," Haydn, for the club, and Mrs. M. Kirpal sang a number of *Lieder*, with Franziska Jensen and others. Mr. Walter Damrosch was the pianist in the Brahms Trio.—The first season concerts of the Arion and Liederkranz Societies also occurred in this month. At the latter, Dudley Buck's "The Voyage of Columbus," was sung by the chorus. Mr. S. E. Mills played Schumann's piano Concerto, and Mme. Fursch-Madi sang Beethoven's "Al Perfidio."—The series of Rosenthal concerts was begun on Nov. 18th, and the first was the occasion of this virtuoso's debut in New York. He played Liszt's E flat concerto with the Seidl orchestra, and his piece *de resistance* was Liszt's "Don Juan" for piano, rendered in the most finished style. Master Kreisler performed Vieuxtemps's "Fantaisie Caprice," and the orchestra's members were, among others, Moszkowski's "Fantastic Procession" and Liszt's Rhapsody, No. 6, arranged for orchestra.—On the 24th, Mons. Ovidi Manin and his concert company gave "Fantaisie Caprice" to the Academy of Music. Mr. Van der Stucken led the orchestra in "Scenes Napolitaines Massenet" and scenes from "The Tempest." Van der Stucken and Musin gave brilliant renderings of Mendelssohn's violin concerto, and his own, "Second Caprice de Concert," and as encores his "Mazurka" and "The Carnival of Venice." Mrs. Annie Louise sang the Aria of the Queen of Night from Mozart's "Magic Flute," and Proch's Aria and Variations.—The Philharmonic Club's first concert was given on Nov. 27th. The programme comprised a new string quartette by Rheinberger, Scherzo composed for the club by Dudley Buck, and Hummel's Septet, with Mr. Richard Hoffman as pianist. Miss Louise Sturges sang a Gluck aria, and songs by Tschakowski and Godard.—At the second symphony concert, Moritz Rosenthal performed Chopin's first concerto, and the orchestra were Brahms' second symphony, Overture to "Oberon," Weber, Schubert's "Unfinished Symphony," and Mrs. Carl Alves sang songs by Schubert, Schumann and Franz.

MISS ADRIEN AUS DER OHE was the pianist at the seventy-eighth recital of the Ladies' Musical Society at Omaha on November 24. She played Schumann's "Carnaval," Beethoven's "Sonata," and "The Carnival of Venice," and Fugue, Bach-Taubig, besides a number of smaller works.

RAFAEL JOSEFFY played at Chicago on November 30th. His selections consisted of Sonata Chopin, Military March, Schubert-Taubig.

The Iowa Conservatory of Music, Grinnell, Ia., gave its 189th soirée concert. Director Kimball is assisted in his work by Miss Arnold, of Chicago.

MR. WALTER DAMROSCH announces a series of three symphony concerts in Brooklyn, this winter. The performances are to be preceded by a short explanation of the symphony to be played illustrated at the piano. The dates are fixed for November 22d, December 13th and February 7th.

At the Rochester, N. Y., festival concerts on November 27th and 28th, the vocalists were Misses Emily Wignat and Louise Sturges, Mme. Fursch-Madi, and Mr. George Prohn. Messrs. Richard Hoffman and Max Bendix were the instrumental soloists, and the orchestra was conducted by Theodore Thomas.

MORIZ ROSENTHAL gave a concert at Philadelphia on November 22d. He was assisted by Fritz Kreisler, the violinist, Mile. Alma Fohström and Herr Mittelhauser.

MR. AUGUST SPANUTH gave a piano recital under the auspices of the American Conservatory of Music, Chicago. He played Suite op. 1, d'Albert, Capriccio, for four hands, Liszt, and Sonata Appassionata, for Etudes, Chopin, and Valse Strauss-Taubig.

MR. THEODORE THOMAS began a tour of orchestral concerts at Ulica, N. Y., on November 26th.

MR. FRED. BOSCOVITZ gave an invitation concert at Chickering Hall, Boston. Mr. Boscovitz played Liszt's "Twelfth Rhapsody," "Andante," Kirnberger, several Chopin numbers; three of his own compositions and four antique pieces by Handel, Lully, Montclair and John Bull.

MR. F. X. ARENS is giving a series of lectures at Cleveland upon Music as an art and a science.

The present season of German opera at the Metropolitan Opera House, New York, began on November 28th, with "Les Huguenots," Mme. Moran-Olden, of Leipzig, and the tenor, Perotti, of Buda-Pesth, made their debut before an American audience. The season will continue until March 24th, 1890, and consist of sixty-three performances. The repertoire of the winter is varied, and includes such operas as "L'Africaine," "Aida," "Faust," William Tell, "La Juive," "Massaniello," "Das Kälte Herz," as well as all of Wagner's operas, among them the entire "Ring des Niebelungen." The chorus numbers eighty-five voices.

The New American Opera Company, Gustav Heinrichs, conductor, began a tour of the principal cities of the United States and Canada at New Haven, on November 19th. The season just closed at Philadelphia numbered one hundred and fifty-four performances.

A SERIES of popular concerts under Mr. Gerick's leadership was begun at Music Hall, Boston, on November 7th. Mr. George J. Parker was the soloist of the first.

The debut on American soil of Moritz Rosenthal, the Roumanian court pianist, and Fritz Kreisler, the young violinist, took place at Boston on November 9th. Liszt's E flat concerto, "Chant Polonois," Chopin-Liszt, with new variations by Rosenthal, and the "Don Juan" Fantasia, Liszt, gave this remarkable virtuoso an opportunity for the display of his crisp touch, absolute certainty and wonderful technique, while the violinist was successfully heard in Mendelssohn's Violin Concerto and Hungarian airs, Ernst.

PHILADELPHIA is enjoying a series of free weekly piano recitals by Mr. Heppel. At the first, Mr. Robert Tempest was the performer, playing Beethoven's "Sonate Pathétique," Henselt's "La Gondole," "Etude Chromatique," Moschelles, "Valse," Dvorak, and Fantasia on the "Midsummer Night's Dream" music, Mendelssohn-Liszt.

MISS EMMA HARR, a pupil of Prof. Carl Klindworth, will take charge of the piano department of the Elmira College, N. Y., on January 1st.

MR. EDWARD LLOYD, the English tenor, has been engaged for the Cincinnati music festival of 1890, and after that he will make a professional tour of the United States.

MME. EUGENIE PAPPENHEIM has joined the faculty of the National Conservatory of Music, N. Y.

MISS NEALLY STEVENS began an extended Western tour at Leavenworth, Kansas, on November 10th. Miss Neally, a Western violinist, will make her New York debut at the Boston Symphony concert at Steinway Hall on December 11th.

MR. MAX HEINRICH, the baritone, has gone to London, Eng., to live. He intends singing in many of the English cities, where he became popular last spring. Emanuel Moor, the pianist, will concertize with him.

RICHARD BORMEISTER gave a Chopin recital before the Peabody Institute, Baltimore, on November 15th.

MR. ORAN H. JARVIS gave the first of the twenty-fifth Series of his classical Soirées at the Academy of Fine Arts, Philadelphia, November 10. The other dates for this season are Dec. 15, Jan. 19, Feb. 16, March 16 and April 18.

MR. W. H. SHERWOOD treated his Philadelphia friends to an interesting recital November 24, under the auspices of Miss Boyer's school.

FOREIGN.

MME. TREBELL's numerous friends in this country will be pleased to learn that she has entirely recovered from her recent severe illness.

COLONNEK will produce Wagner's symphony at his concerts in Paris.

STENOVA TETRAZZINI will accompany Patti to South America next season.

BRAMH's new "Gypsy Songs" were received with rejoicing at their recent production in Berlin. They are written for solo quartet with pianoforte accompaniment.

MRS. PATTI has consented to "create" the rôle of "Juliet," in Gounod's "Roméo and Juliet," at the Paris Grand Opera. The composer will conduct.

MME. HELEN HOPEKIRK-WILSON is still studying in Vienna with Leschetitzky, and Nanrati is her teacher in composition. Mme. Hopewick will visit England soon and give recitals, as well as play at Mr. Mann's concerts.

JULES SCHULHOFF, the pianist and composer, is spending this winter in Berlin, but will make Dresden his home next year.

The remains of Gluck are also to be removed to the Central Cemetery, Vienna, to be reinterred in the spot devoted to the illustrious dead.

Mlle. MARIE TRETHER, a niece of the renowned singer, will this season make her debut in London as a concert singer.

LITTLE OTTO Hegner, the pianist prodigy, has been playing in his native town, Balde, Switzerland, and will appear in London, Eng., next month.

At the first concert, on Nov. 2d, of the Berlin Wagner Verein, Carl Klindworth, conductor, the overture and several vocal numbers from the "Barber of Bagdad," Peter Cornelius, were given.

THE LIBERATION OF THE RING FINGER.

EDITOR OF THE ETUDE:—

So far as this subject practically concerns players on instruments, we know from experience that years of exercise will so stretch the accessory slips that they will no longer interfere with the free use of the fingers. Dr. Forbes asserts and substantiates the fact that severing these slips does in a few days just what is achieved by the exercise of years. The process is easily explained. The accessory tendons, or slips, are severed, and nature immediately sends out an exudation from the severed ends, uniting them again as before, only somewhat longer. This added length relieves the hand of that tight, semi-crippled feeling which has been experienced, by his sorrow, by every player in whose hands the slips are present, and against which he must contend until years of exercise have brought relief. The whole matter, after carefully weighing the pros and cons, resolves itself, in my own mind, to this question: Shall we spend ten or twenty years contending against a difficulty which might be removed by the aid of a skillful surgeon in two or three days? Yours truly,

E. M. BOWMAN.

SOPRANO SINGER WANTED.—A first-class soprano, who can teach, and also lead the musical service in a large Episcopal Church, is wanted in a Southern city. A churchman preferred. Address, stating qualifications, Wm. A. Walton, Augusta, Ga.

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PUBLISHER'S NOTES.

WITH this issue a very large number of our paid-up subscriptions expire. Just at this time we are setting up in type our entire subscription list. If you receive a "Notice of Expiration" with this issue, please inform the publisher at once if you wish the paper stopped, and save the trouble and expense of setting your name in type.

THE ETUDE is dependent, for its support, chiefly on teachers who take the journal and recommend it to pupils. Teachers might use THE ETUDE more than they do to awaken a growing interest in their pupils. Teachers might use THE ETUDE as much to pupils as teachers. The music pages are well worth studying. Not everything printed is suitable to every pupil, but in the large mass of music and articles published during the twelve months there is something to be found for every one. It is well worth the trial for teachers to examine their classes during this month and send in THE ETUDE rich returns. We promise to do our part in the next twelve months. THE ETUDE was never in better condition than at present. It has the strongest corps of editors that can be procured. Its list of contributors embraces the leading writers on music. Examine the premium list found elsewhere in this issue; some of the presents given can induce teachers to get up a club of subscribers.

The exquisite little picture in this issue, "I'll Sing You a Little Song," will not only charm the present. It will be acceptable to the old or young, whether musical or not. It will be sent postpaid, put up very securely in a strong tube, for only 60 cents. It will be mounted on fine card paper and printed in indk ink. It is one of the finest steel engravings in the market. When placed in a suitable frame will make a handsome ornament for any parlor.

The engraving of this picture is the work of the celebrated Sartain of this city, who was paid several hundred dollars for this work alone. The picture is copyrighted by the publisher of THE ETUDE, and can only be procured through him. No deduction is made to any from the price named, but when five or more copies are taken a liberal deduction will be given. The engraving you will receive from us for 50 cents, will sell for \$2.00 in any art store. In selecting your presents for your friends at Christmas don't forget "I'll Sing You a Little Song."

The bound copies of THE ETUDE for 1888 will be ready soon after the issue is out. They will be sold at the usual price, \$2.50, postage paid. Many teachers use their regular copies, and their pupils will then buy a new bound volume for the library. All the material of THE ETUDE has an enduring value. This is proved by the constant demand for back volumes. Vols. I, II and III are entirely exhausted, and hundreds of these could have been sold were they to be had. Of Volume IV there are only twelve printed volumes remaining. These will doubtless be taken up at once. Of Volume V there are about 40 copies still on hand; they can be had unbound at the usual subscription price; of the current Volume we have yet a good supply, but all will in time be exhausted. They will never again be replaced.

In another column will be found a new premium list, the principal attraction of which is the grand premium of an upright piano. This will positively be awarded to the one sending the largest number of subscribers from December 15th to June 15th of next year. The piano will be one that will retail for not less than \$500. One feature about the affair which commends itself to every reader is that those competing for the grand premium are entitled also to the regular premium. Our friends who desire to try for the prize, or who desire to have their names and sample copies sent to them on application. THE ETUDE is a journal that can be introduced into every household, and it will prove not a difficult task to solicit a subscription from every one owning a piano or organ.

STUDIES IN PHRASING, 2d Vol.—For some time past Mr. Mathews has had in active preparation the second volume of "Phrasing and Interpretation." This volume will not be supplementary to the first volume, but is a distinctively independent work, which will be appropriate to follow the larger or smaller studies. The work will contain, besides many pages of introduction treating of the principles of interpretation, method of study, etc., sixteen pieces—used as illustrations. A list of these pieces will be found in our advertisement columns. They have been carefully chosen covering the whole field of piano literature from Bach to the present time. These pieces receive a complete revision with copious annotations, careful fingering, and above all, full mark of phrasing. The success of Volume I is a guarantee for the worth of this volume. As this work will be used largely in education, it is of the greatest importance that an examination be had, to judge of its merit. In order to induce teachers to examine the work we will send one copy only to any teacher sending 60 cents to the publisher before the work is issued. The price, as will be seen from the advertisement, is \$1.50.

A SONATINA ALBUM will be issued in January. All works now extant of this kind are in the cheap editions of Peters, Klaffit, etc., and contain only old works. In this new work of ours many modern pieces will be included. As much as possible only one piece by an author will appear, but that will be one of the choicest. The pieces selected for our album are much simpler than are found in, for instance, Köhler's Sonatina Album, published by Peters, in which we have copied out many of Köhler's selections are too difficult. We will, as Köhler has done, include other pieces besides sonatinas. We claim superiority for the forthcoming work over all such works, on the following important features: The variety of pieces of all styles; the work of editing; every piece will be closely fingered and annotated; the book will be graded according to difficulty. An introduction gives the history and outline of the sonata. All these points will receive more attention than in any other known work.

The contents we are not prepared to give in full, but the following pieces are already selected and ready for printing:—

Reyloff, Ed., "The Fuchsia," Gade, op. 36, No. 1, "The Christmas Bells," Grieg, "Album Leaf," Spindler, op. 126, No. 1, "Sonata," Schumann, op. 15, No. 1, "Little Prelude," Schumann, op. 15, No. 1, "Happy Enough," Haydn, "From Sonata in D," Heller, op. 45, No. 8, "Etude," Diabelli, op. 108, No. 3, "Sonatina," Jadasohn, J., op. 17, No. 3, "Children's Dance," Chopin, op. 9, No. 2, "Nocturne," Hummel, op. 62, "Rondo," Steibelt, D., "Turkish Rondo," Lange, op. 114, No. 1, "Sonatina," Steibelt, "Sonatina in C," Schmidt, op. 14, No. 1, "Sonatina in C," Lichner, op. 149, No. 6, "Sonatina in D," Dussek, "La Maline Dondoe," Beethoven, "Sonatina in G," Burgmüller, "Rondeletto," Mendelssohn, op. 72, No. 3, "Children's Forces," Kullak, op. 81, No. 3, "Grandmother Tells a Shuddering Tale," Smith, Seymour, "Dorothy," Kuhlak, op. 20, No. 1, "Sonatina," Clementi, op. 36, No. 1, "Sonatina," Schubert, op. 143, No. 3, "Andante."

The book will cost about \$1.25, and will be bound in neat paper cover.

We have now an offer to make to our patrons. We will send the book, postpaid, to any one sending 50 cents before January 1st, 1889. The plates used in the work are precisely the same as those used in sheet music. The paper will be equally as good as that used in sheet music. The pieces, if purchased separate in sheet music, would cost about \$5.00. Many teachers will find it an advantage to enclose a \$1.00 bill in a letter and receive two copies.

FOR a long time the extension of our business demanded the introduction of pianos and organs, and at last we are able to announce that we are prepared to furnish pianos and organs to our patrons. In contemplating this addition to our growing business a difficulty confronted us—the make of piano to recommend and handle. After a thorough search, we found an instrument which met our *unqualified approval*. It is the Preston Piano, made in this city. The instrument is made entirely by Louis Preston, who is a skilled workman of some thirty years' experience in the business. The piano is in every way first-class, only the best material is put into every part of the instrument. Heretofore, the instrument was sold only in this city and vicinity, where the piano has a fine reputation. The capacity of the factory has not been large, but recently important additions have been made and new life has been infused into the concern. We have been made general agents for the sale of the piano. This gives our patrons the benefit of factory prices. The instrument is every way first-class and equal in tone and workmanship to the leading makes. Circulars will be sent free to any one on application.

A FEW PRESS NOTICES.

"HOW TO UNDERSTAND MUSIC." "Judging from the subjects his treats, and recognizing the author's masterly skill as a writer, I cannot hesitate to recommend this book, both to teachers and pupils. Yes, even those who are not studying the art will find it a most useful addition to their libraries. I am glad to see the stock of literary works on music increasing, and especially that American writers are coming forward with such productions."—KARL MEYER.

"These chapters have little or no organic connection with each other, as, indeed, the author has himself indicated by his title of 'Musical Miscellanies.' Mr. Mathews is an experienced and fluent writer and a clear thinker. His former writings have established his reputation as a writer. The present work will be no exception from his standing as a writer. This set of essays is worthy of a place in every musician's library. The publisher's part of the work has been well done. It is legibly printed on good paper, and neatly bound in much the same style as Mr. Mathews' original volume on 'How to Understand Music.'—*Kunkel's Musical Review*.

"The second volume of 'How to Understand Music,' by W. S. B. Mathews, is on our table. This is doubtless the most concise, historical and philosophical treatise now within the reach of music students. Mr. Mathews is conceded to be one of America's most profound music scholars, and in this work he has shown a master hand."—*The Echo*.

The second volume of W. S. B. Mathews' 'How to Understand Music,' a collection of essays upon various branches of the art, some 'sketchy' and others elaborate, but all interesting and brightly written. Wagner is considered in three chapters, Schubert and Berlioz each have a chapter, and then follow essays on the psychological relations of music, the theory of piano teaching, the tonal system, the tonic sol-fa as an educational factor, the latter two chapters being extremely valuable on account of the amount of knowledge brought into their limits, self culture in music, the Greek drama and modern opera, a brief review of musical history. Among the special features of interest is the series of studies published in the discussion of piano teaching, that come from Teresa Carenio, W. H. Sherwood, Dr. William Mason, B. J. Laug, Louis Mass, Mme. Rive-King and others. Perhaps one of the essays deserves to be most popular is that of 'Self Culture in Music,' in which the writer, after pointing out the methods to follow, declares that the student obliged to depend on his own resources need not despair of reaching a high degree of usefulness, and possibly of honor, as the most favored student."

"Prof. John C. Fillmore's 'Lessons in Musical History,' an outgrowth, as the author tells us, of his own efforts to interest his pupils in the history of music. With 172 pages methodically arranged, Prof. Fillmore here gives a concise sketch, or outline, of musical instruments and vocal, from the earliest centuries to the present era, and accompanies the text with side heads and questions for the teacher's benefit. The abundance of information that is concentrated into this limited compass is astonishing, and yet without the author has not made his work dreary with names and dates, but of live interest to the reader."—*Boston Journal*.

THE DIFFERENCE BETWEEN STUDYING AND GRAMMAR.

BY DR. A. C. MACKENZIE,
Royal Academy of Music, London.

There are two very different methods of acquiring knowledge of any kind. One is a wealthful method and productive of largely beautiful results; the other is of little or no use. Good work is rarely done by sudden impulses or in a fitful manner. It is the well-ordered division of the working day, and the obstinate perseverance in systematic study, which alone can insure success. Youth is the season when work is lightest, and when impressions are most easily received and retained. Few, if indeed any, prominent musicians began to study late in life. Even a man of genius like Schubert felt keenly, during the last few years of his life, that his early work had not been sufficiently thorough. And at the very time of his death he had intended to subject himself to a severe course of counterpoint in order to satisfy himself. He attached great importance to a proper and thorough knowledge of the elements of music.

An intimate acquaintance with the general laws of part-writing, modulation, etc., not only heightens one's enjoyment when he listens to music, but enables him to understand the intentions of the composers much more easily, while it is of the greatest assistance in helping him to read music at first sight. Therefore, teachers and students should give the study of music as a study of harmony as possible. The amateur as well as the professional musician is apt to become confused among the different systems and methods of harmony, and the question is often asked: "Which book do you recommend?" "Which method shall I pursue?" Now in former times, not so very long since, the idea was prevalent that the study of harmony ought to be wrapped up in as much mystery as was conveniently possible. Many of the books on harmony and counterpoint tend more to confuse the student than to aid him. The tendency of the present moment is how to make the science as simple and clear as possible. The simplest method is assuredly the best. . . .

After a considerably varied and extended professional life, I am happy to say that my own personal taste is not confined to any particular school of composition. While I admire Wagner, and revel in a complicated score of Berlioz or Wagner, I can enjoy quite as much the simplest sonata of Mozart.

No confidence should be placed in those who preach that music is a dead science, and that it will be incapable of further healthy development. Neither should we pin our faith upon the eccentric ideas of those who ignore everything but that music which is strictly of modern growth. We may, if we seek, find good in the music of yesterday and also of to-day.—*Musical Standard*.

[FOR THE ETUDE.]
SOME MUSICAL BLUNDERS.

BY EUGENE THAYER, MUS. DOG.

BLUNDER THIRTY-FIFTH.—To attempt to teach before you know anything about it. I think I have briefly referred to this matter before, but the subject needs a thorough ventilation. Hundreds of young people, usually the children of people in former affluent circumstances, have taken up the teaching of music as the only genteel way of getting a living. They know that they know nothing about teaching; they can play a little, and that is all. Now, teaching is a great art which must be learned. Even so great a man as Beethoven could not teach; he had knowledge enough, but he lacked the one thing essential. He did not know how to teach, and his one pupil, Ferdinand Ries, left him in disgust after a fair trial of three months. These modern novices try to teach because they say they must live; and I suppose we must admit that they really want to. That is certainly laudable and desirable, but why not honestly learn to do what they claim to do? "He is twice tired who works with dull tools." Why don't they learn how, and not only make their work much better, but much easier? And why not earn more money by working in a more successful way? Only those who have successfully passed through all the phases of teaching can give you this information. The cost is merely nominal, and can be quickly earned back again ten times over by increased success and patronage. Teach by all means, but learn how the first thing. When you see somebody else having better success than you, it is a sure sign that they know more about it than you do. Why be content with such a state of things?

BLUNDER THIRTY-SIXTH.—To be afraid to do a good thing. "Heaven and earth fight in vain for a coward." Of course, your reason is that there is risk in the matter. Well, there is risk in being born: you might have been born a girl or a boy, and where would you have been then? There is a man in New York city who came here with only five dollars in his pocket, and he is now worth twice five millions. How did he do it? Not by timorous management, you may be sure. As fast as he could get a dollar he put it into his business until his business could not use all that came in. It improved so fast that he could not spend the income of it. His name is Robert Bonner. Talk about method, there is for you! Much of the well-meant effort of young teachers reminds one of the venerable distich beginning—

"Simple Simon went a-fishing
For to catch a whale;
And all the water he had got
Was in his mother's pail."

Ronse up to larger things; you won't catch any whales or anything else until you dare to fish in deeper waters.

BLUNDER 37TH.—To wait because there are obstacles in the way. In the first place, they are generally in your imagination. If they are indeed real, a little genuine courage will speedily put them out of sight. Dash squarely at them. You will remember that this was the only way Bellerophon and Pegasus could slay the Chimera. Your answer is "I can't." Now, it is just this weak confession which makes you so weak; and while you wait for one set of obstacles to disappear, another set will arise. Simply trample down the whole collection. Napoleon's motto was "l'audace, l'audace, et toujours l'audace," and the cause of his final defeat was that he ate so much dinner that his "always boldness" gave away to the stomach-ache.

BLUNDER 38TH.—To blunder any way. When you do it the first time, it is simply a mistake; it is not a blunder until you repeat it. The obvious lesson is, to let your experience teach you; that is, watch the events of your daily life, and then discard all plans and methods which do not work well. If a plan looks right and emanates from one you know to be right, try it. It may be risky; so is anything. Too far east is west, and too much caution is just as bad as none at all. You have got to risk something. The man who didn't dare eat his dinner for fear of choking to death died of starvation. It was risky either way.

BLUNDER 39TH.—To think you save money by purchasing cheap things. A recent experience brought this out in a new light. An acute attack of inflammation of the lungs, which for a time seemed alarming, called in five physicians, at two dollars per man; total, \$10. None of them could do anything; and one real doctor was called, at \$10 per man, and in twenty-four hours had things put in good and secure condition. The money paid to the cheap men was all thrown away, because they could do just nothing at all except to look wise and act foolish. The ten dollars man was not only the cheapest, but the best, because he could do the business. The others, like all cheap things, were "pretty good," "about right," "good enough for common cases," and "so forth in a slough of incompetency. Cheap things are cheap, because they are worth less; (worth less than good ones). Do you see?

There is no fact so hard to understand as this, especially as applied to musical study. Cheap things are always treacherous, for they leave you helpless just when you are most in need of help. If you do not believe this, just buy some cheap eggs for breakfast once, and then tell us your opinion of "pretty good" eggs. It is bad to be deceived by others, but most woefully bad when you cheat yourself. Think over these things a little after you read them, and accept many wishes for a happy new year!

[FOR THE ETUDE.]
ANOTHER SWARM OF BS.

FOR THE YOUNG AND INEXPERIENCED TEACHER.

BE COURAGEOUS.

Prompted by various motives, you have chosen the privileges and duties of teaching, possibly with much anxiety concerning success. You realize the great difference between the teachers of highest repute and yourself, yet they were once as you are, inexperienced and little known. By the use of similar methods of work you may become as they are. Set your ideal high, work persistently and courageously, and experience will make your services correspondingly valuable.

BE PROGRESSIVE.

Not all of wisdom was contained in your instruction book, nor embodied in your last teacher. Methods of instruction vary from decade to decade, be therefore ready to adopt anything valuable. Emerson's remark, "If you would lift me, you must be on higher ground than I," will furnish food for reflection, and will doubtless cause you to

BE STUDIOUS.

In addition to earnest study of the works you are to use in teaching, and of many others by which you gain enlarged capabilities for self, you will need a knowledge of musical history and biography. Have you seen the Chautauque Music Handbook, with its suggested course for reading? Be not dismayed at the suggestion to study Harmony and Counterpoint. The number of students of both sexes who win success in these branches is largely increasing. Keep in mind the three ideals of excellence upheld by the American College of Musicians, and determine to reach the first one, at least. Thus having made good preparations for work,

BE CONFIDENT.

The fact that a pupil is willing to study with you is proof of his confidence in your greater knowledge and skill. If you have even one per cent. more ability than he, you can surely aid him to that extent. As you went, so guide him.

BE POSITIVE.

Underlying everything that you say and do musically should be good reasons. It is the pupil's privilege to know why he must be obedient to your wishes, and his obedience is more profitable to you both if his inquiries are satisfied. Be ready to quote authorities, and having good ones, to abide consistently by their suggestions.

BE DIFFIDENTIAL.

Authorities differ concerning many things in technique and style. Other methods than yours may produce equally good results, therefore do not claim to have the only true method.

BE PUNCTUAL.

Your pupil has engaged a certain portion of your time per week. You expect him to use and pay for it, and the courts-in-law warrant your expectation; he then has a right to expect from you a strict punctuality in lesson hours, and that postponements and other irregularities be reduced to a minimum.

BE HONEST.

If your pupil has engaged sixty minutes as the lesson hour, do not defend him by using, for your own private business, ten minutes, or even five, during that lesson. Too frequently have teachers erred in this direction and brought, all unconsciously, our profession into disrepute.

BE INTERESTED.

While you are studying your pupil to discover his peculiarities of disposition in order to be of greatest service to him, he is also watching you and can quickly tell whether you have real or assumed interest in him. The enthusiastic teacher sees progress, points with full faith to larger possibilities of acquirement, and expects glorious results.

BE PATIENT.

That goes without saying. The impatient teacher is an absurdity.

BE HELPFUL.

By clear statements of duty, by explicit definitions and explanations, by suggestions of supplementary reading, by judicious words of appreciation. Be ready to play the pupil's lesson after he has played to you, remembering the remark of old Dr. Johnson, "Every art is best taught by example."

A good suggestion is the old one, "Never tell a pupil what you can by any means get him to tell you;" thus you will see the force of Coleridge's remark, "We cannot make another comprehend our knowledge until we first comprehend his ignorance." Ponder also one other quotation from Emerson, "There is no chance in results."

E. B. STORV, A. C. M.

LET US HAVE CULTURED PIANISTS.

THE ambition to become a fast reader often proves disastrous to the pupil. I have yet to see the rapid reader—that is, specially so—who was a finished performer or a thoughtful artist. I do not wish to be understood that I consider it impossible that a cultured musician should be a good reader, especially an intelligent one. This is my point: By studying in a masterful manner, the student ultimately may hope to read with even a large degree of detail. While he may become a good reader, and his higher qualities, he will surely never obtain these higher qualities by too frequent indulgence in sight reading. I would like to be understood by the reading of a composition as bringing out all of its higher qualities, rather than a rapid jingling of its notes.

Culture is also a safeguard against pedantry. Of all the dry and useless phases of degeneration into which the musician may fall, the state of mind where the love for display of knowledge is given precedence over the beautiful and spiritual in music is the most harmful. Teachers need specially to guard against this error, both in their teaching and in themselves. In this light, too much knowledge is about as dangerous as too little.—F. R. CURTIS.—American Art Journal.

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THE OCCASIONAL CORRESPONDENCE OF A
MUSIO TEACHER.

BY J. C. FILLMORE.

M. T. N. A.

THE writer, in correspondence with an old friend, an excellent musician and teacher, lately asked him why he had heretofore declined to become a member of the M. T. N. A., and received the following as a part of the reply:—

"When the lawyers, the physicians, the apothecaries, the men of science form an association, each must be a man of quality and of good repute. Not one is permitted to practice who is unworthy. In our profession it is vastly different. There is no standard. Every school-girl, in order to earn a little pin-money, teaches for what she can get, and this same school girl, if she pays two dollars, is received into the M. T. N. A. By permitting this she is not bettered and you are lowered, unless the M. T. N. A. be an association, a society, for alleviating the condition of school-girl teachers. The 'college' is all right; but how many men of standing would be willing to place themselves before a self-constituted body in order to learn whether they are worthy? If they are, they know it already, and if they are in doubt, they won't run the risk of having the doubt confirmed, when the answer might possibly be a negative one."

I answered this letter privately, but I have thought that it might be useful to discuss the matter publicly.

J. C. F.

My Dear Friend:—I agree with your premises. Allow me to explain, if I can, why my conclusions, as exemplified in my conduct, have been so different from your own.

1. The irresponsible condition of our profession seems to me a reason why musicians are *not* lowered by joining the national association. If membership in the M. T. N. A. did imply anything like equality of rank, I could not wonder that you should decline to put yourself on a level with those who are not "musicians" in any other sense than that in which pupils in a primary school may be said to be "scholars." It would be absurd, of course, for a professional musician who has had perhaps six to twelve years of severe study in preparation and from five to twenty more of professional activity and experience to put himself in any position which would imply that his knowledge, ability and skill were no more than those of a young teacher who has had six months or a year of instruction, and but limited experience as a teacher. But I do not see how membership in the M. T. N. A. can be taken to imply anything of the sort. Everybody knows just what the basis of the association is. I am not aware that any musician of high standing, and there are a good many such in the M. T. N. A., has ever felt that his dignity was compromised or his professional standing imperiled merely by associating with young lady teachers on such terms as prevail there. Nor have I ever heard a word from the young lady members of the M. T. N. A. implying any thought on their part of assuming any other than a modest position. They go there, so far as I have observed, as learners, and consider it a privilege to listen to the lights of the profession and to be instructed.

2. The M. T. N. A. is, in part at least, "a society for alleviating the condition of school-girl teachers." The condition of the music-teaching profession being such as you describe, and likely to continue so for a long time to come, whatever prizes inexperienced teachers together, brings them into more or less close contact with the best minds of the profession, gives them impulse and stimulus, and opportunity to hear essays, discussions, recitals, orchestral concerts, etc., is a distinct gain to musical culture and progress. The M. T. N. A. has done this, to a certain extent, for the past twelve years, and has deserved support for that reason. Besides, it has been of great value to many of us who are neither young nor inexperienced. We owe to the M. T. N. A. meetings many valuable acquaintances and some prominent friendships, besides the renewal of old ones. Young composers and essayists of ability owe to it the opportunity to be heard, by an appreciative audience. I have been repeatedly surprised to see how much ability was manifested by young men of whom I had never heard before.

I have felt, on several occasions, at the M. T. N. A. meetings, proud of our rising American musicianship and of the happy and vigorous expressions of the essays. All this is a help and a gain and is in the direction of real progress.

4. For all these reasons, I ask you to join us, at least for a time. I think I fully appreciate your reasons for holding aloof until now, and sympathize with them. I know that the M. T. N. A. is open not only to the *young* and ignorant, but to the *old* and ignorant, and also to the cranks, the charlatans, and the politicians, who are, unfortunately, to be met with now and then in our profession as well as in others. But these are also to be found in associations of doctors, lawyers, school teachers and even clergymen. In all these professional associations there are men who think it the same of honor to get elected to office, no matter what the quality of the suffrage may be. You and I would rather have the good opinion of a few whom we respect and revere than be elected President of the Universe by the votes of "them asses," unless the conditions of election happened to coincide with our convictions and to be compatible with our self-respect. But there are many who do not feel so. In every profession, too, there are cranks who have pet notions, more or less wild, who urge them loudly and persistently, and whose vanity is terribly wounded if sober-minded men venture to oppose them. I grant you that such elements are undesirable, and that their supremacy in the M. T. N. A. would be nearly or quite intolerable. But will it not be time to withdraw from it, and leave it to its own device, when it has become clear that sanity, intelligence and character have no further chance of a preponderant influence? I think I may venture to promise you that, when it becomes clear that ignorance, quackery, chicanery and selfishness are to be the controlling force in the M. T. N. A., I will join you in "letting it severely alone," but I ask you to give it a year or two of trial. I think it worth considerable trouble and exertion.

MUSICAL TALENT.

J. S. VAN CLEVELAND.

It is certainly not easy to define just what musical talent is, for it is many things. Dr. Samuel Johnson said that a man of extraordinary mental energy could be whatever he chose, and a difference in the kind of genius was determined either by will or by circumstances; but this dogma, unluckily, like too many of the worthy doctor's dicta, was a sieve which will not hold water. It is neither confirmed by history, nor by the fundamental laws of that science of man which, under various names of phrenology, anthropology, physical psychology and the like, is now almost universally accepted. Musical talent is not precisely parallel with poetic genius, for that is an aptitude and originality in only one species of literary art, whereas by talent for music we may mean anything, from the philosophic speculations of Marks, or Hanslick, or Haeufel, to the intuitive spontaneous creativeness of Mozart; from the marvelous sight-reading and phenomenal performance of Liszt, to the almost hysterical emotionality of the novelist George Eliot. Musical talent might be called the complete analogue of the talent of the poet, the orator, the novelist and the actor, for it embraces all the nature of man, and may be constructive, reproductive or contemplative. It touches the entire being, and hence is many-sided. It may be referred, however, to three general heads, viz., the physical, the intellectual, the spiritual. We at one time find a person with a perfect physical organism, good elastic fingers, lithe, strong body, and a quick mechanical mind; then we say, "here is a talent for playing." Now the same or nearly the same aptitudes of this kind would be needed for playing on several of the leading instruments, even two so widely different as the violin and the pianoforte, and we must look to some mental difference to determine why this boy chooses the violin, that the pianoforte. Nevertheless, even in this restricted field of mere performance, there are special aptitudes, for the organist and the pianist need quite various gifts, and seldom is

a good performer on these two keyed instruments constructed out of one and the same individual. Then again, there is such a thing as a lip for the flute, a genius for the trombone, and even the drummer is born as much as made. In the second rank we find the professional theorist. He has a clear mathematical head, a love of abstract ideas, a quick perception of subtle inter-relations, and either as an analytical scholar in the works of others, or as a diligent constructor of theories of musical philosophy, he is useful and much to be admired. In the third rank is the emotional musician, he who feels keenly, profoundly and sustainably that spiritual significance that is loosely and vaguely entitled the soul of music. The supreme illustration of the player was Liszt, of the theorist pure and simple perhaps Marks will serve as well as any, and of the composer solely and absolutely Richard Wagner. Liszt, of course, had the genius of a composer in some measure; Marks did some rather dry scholastic work of that kind, but Wagner had no faculty in playing any instrument. Nearly all great musicians had at least two of these phases of talent equally developed; thus Bach was a great constructor and a great organist, both Mozart and Beethoven were virtuosos pianists, and in our time men like Rubinstein challenge our wonder equally in both directions. Perhaps there is no such thing as purely mechanical, purely intellectual, or purely emotional talent, and certainly industry is by no means an invariable concomitant of genius witness, in literature Coleridge, and in music Rossini.

OPEN FOR DISCUSSION.

BY C. W. LANDON.

In teaching the legato touch to a young beginner, would you require him to play with only the power of tone that comes from the fall of the finger, with the weight of the arm resting on the key held down? or, shall he be taught to lift the finger for a stroke? Shall he reinforce the stroke with muscular help from the arm? If he lifts the finger, strikes the key, or uses the arm to make the tone, will he be possible for him to ever get a sympathetic, smooth and sweet legato?

Is it possible to keep a beginner interested in his practice, and for him to find musical enjoyment in his work from the first? or, must we fall back on the old statement, that it takes from one to four or five terms of lessons before the pupil has sufficient technique to play anything that has music in it? Acknowledging the fact, that an interested pupil, studying that in which he finds pleasure, will learn rapidly, is it worth while to sacrifice exercises and technical studies for those that have a musical content and give amusement and pleasure?

If the pupil can be led to occupy his mind fully and intensely with a technical exercise, will it prove interesting to him, notwithstanding it is not a musical study?

Medical students have hospital practice, law students have their own courts, and try cases, and become familiar with the details of their profession, and this is true of nearly all professions (but that of teaching music), that their students are turned loose on the public, prepared by experience to engage in their professional labors with success. Why not teach our pupils who are preparing for teachers the science of pedagogics, and the way to teach others all that themselves know of their practice? And could not many of our more intelligent patrons be brought to pay somewhat more for this supervision? and would not the teacher who did this secure the patronage of the best people?

At what point in the pupil's advancement shall we begin to teach him phrasing and expression? As soon as he can play pieces at all, or only to the advanced pupil? When shall we begin to require him to listen for the climax of each phrase, and crescendo up to it, and accent it? Is it of any use to make him listen to his tone, touch, expression and general accuracy, and be self-critical—to "be severe with himself?"

About what per cent. of the players who pound the keys and make a great banging noise, are afflicted with the drowsy drawn taut with nerve tension? Could those pupils who cannot play runs and scales successfully? Would they would learn, wrists, hands and fingers be loose and without nerve tension? Does the acquiring of a loose hand for the legato touch and velocity in playing go hand in hand? If you wanted a limpid and pearly run, or a singing tone—a melody—would you teach the pupil to strike the keys, or feel or pull them down?

HOW SOME TEACHERS INSTRUCT.

BY E. E. AYRES.

The writer has in mind a scene the like of which some others may remember. A weary young lady is on her way to the "professor's" studio with a sinking heart. Coming nearer we hear her soliloquizing: "I wish I had never begun this stupid work; it is a dull, dry, plod, plod, with no heart in it, no beauty, no delight; it is plod, plod, plod, from morning till night, with scales and five-finger exercises, with now and then a composition of some queer old master who surely never meant to have his studies called 'pieces.' I am so sick of everything. How much is being sacrificed that I may become a musician? Money, health, time and whatever opportunities there may be for achievements in other lines. I throw myself away—on music—on emptiness—on nothing."

She is walking very slowly now, for the professor's house is near, and her head is bowed, and her hands are busy with the briny tears that obstinately refuse to keep their place. "I thought there was so much beauty in music before I began to study it," she sobs. "I thought it was a soul feast, and a consolation, where all our heart yearnings might find at least an answering echo, not only positive satisfaction. I hoped to find in music companionship in solitude, and sympathy in sorrow. I seek for bread, and lo! it is only a stone that I find. I hasten across the desert, driven to despair by my thirst, and lo! I have been lured to destruction by the mirage. But I must be brave again to-day; for this may be only a passing cloud, and the light may yet shine cheerily on my pathway." And now her steps are quickened again, and in another moment she is face to face with the master.

The lesson has begun. Patiently she plays over and over the same old scale in the same old way, without eliciting a single word of either additional explanation or of interest in her progress. Then comes the Beethoven Sonata, Op. 31, No. 2, which she plays in a soulless and mechanical manner, very slowly, to be sure, and with very great effort. The "professor" is greatly annoyed because she "missed some notes," "struck several wrong keys," played in "miserable time," and "must have frightened the old composer in his grave." It is decided that the fingers need more training, and the Sonata will continue to be a good study for her. It will "develop the strength of the hands, and give considerably more of technique when thoroughly mastered." A few corrections are made in the matter of accuracy, and the pupil is impatiently dismissed with the hope that the "professor" is not to be bored by another "such performance of Beethoven's great D minor Sonata." But the young lady timidly asks: "Professor, please be so good as to play the Sonata once more for me; I find no beauty in it whatever." A prompt refusal follows, and the "professor" develops the fact that he is not paid to give Miss L. a private musicale. So the lesson ends.

We are greatly distressed about this young lady. She is an object of pity. Just think of it—positively incapable of "raving" over a Beethoven's Sonata; and actually audacious enough to say so! No wonder the "professor" looked pale and ghastly when she made the unfortunate admission. Surely there is no hope for her—she has no taste, no ambition, not even respect for the great masters! Can anything good come out of such a pupil?

Several weary days and nights have finally dragged out their existence, and the poor, discouraged Miss L. has not returned to annoy the professor again. Completely disheartened, she has decided to discontinue the unfruitful study of music, and now she has almost succeeded in finding delight in some other pursuit. Now and then, however, her memory involuntarily recalls faint snatches of melody that almost witch her heart out of all her good resolves. She begins to feel again that there is a soul of the beautiful somewhere which has not yet been completely revealed to her. Her soul longs to enter a spiritual realm which must exist somewhere in music, but of which she has as yet only a faint idea.

Finally, she resolves to resume the task which she has so recently renounced, but she finds a new teacher, as well as a new resolve. Let us see how the lesson is conducted. Poor teacher, he has our sympathy.

"Miss L., what did you study last?"

She is very sorry to say that she studied Beethoven's Sonata, Op. 31, No. 2, but could not appreciate it; and she expresses a hope that he will not require her to spend more time on that discouraging composition.

"Perhaps you were not prepared for Beethoven's Sonatas?"

"No; my former teacher only wished to use them as studies."

"I should be glad to hear you play it," he continues.

With a shudder she begins, and grows more and more excited as she continues, and finally comes to a difficulty too great, and leaves the piano mortified and chagrined.

"Did you ever hear any one else play that Sonata?" he quietly asks.

"Never," she gasps, and she is conscious of entertaining a hope that she never will. What is her surprise, however, when the teacher takes his place at the piano and begins to explain some passages in the composition.

"It is a burst of human passion," he says. "Do you know anything of Beethoven's history; of his unfortunate father, who was so dissolute that he failed utterly to provide for his family respectably; of the mother who found in Beethoven her only solace and only hope; of his childhood on the banks of that beautiful river, and the adventures he must have had in the dominion of the Rhine-gold; of his struggles with poverty and disease in after life; of the cruel neglect which he suffered in Vienna when he was pouring out a great flood of precious treasures into the world? Do you know what an earnest life he lived; how little of levity and carelessness he knew; with what patient endurance, with what willful perseverance, with what sacred devotion, he yielded all the powers of his mind and heart to the accomplishment of his stupendous task? My dear Miss L., this Sonata is the work of a truly consecrated man. There is not a single unnecessary chord to be found in it. It is not a mere amusement; it contains a message too profound for words, too deep for tears. It is a picture of a sublime soul, in a sublime situation, acting its part sublimely. Let us look at the first movement." And now he is playing as if inspired, halting here and there to make additional comments, now going on further, making special comments on particular passages, then repeating the whole movement in order to convey an impression of the whole. "When you wish to know," he continues, "how noble the human soul may be; how it may suffer; how much darkness and desolation it may be able to withstand; how grandly it may fight the terrible battle against evil and against fate; how it may conquer every earthly foe and triumph, though covered with wounds—only look deeply enough into this first movement in D minor. Here you may learn to what an exalted height a grand soul may rise, and how majestically it may soar aloft. It is a soul storm; for Beethoven's was a storm-swept soul. It is a tempest; an hour of supreme activity; a severe spiritual trial; a test of the divine element in the human heart. But see how the movement closes! The storm is dying away in the distance; the enemies of the soul have all retreated; the shattered wrecks of earthly toys, the objects of sweet earthly affection, and all the fond hopes that were built on the earth, lie scattered and dead all around.

"But the battle is over; the trial is over; and the angels of heaven are sowing the earth with flowers of the sweetest fragrance. And, lo! there is an orchestra in the heavens, and the angels make music for the fainting soul. It is the second movement, in B flat major. Peace and hope are the themes unfolding now. Not the peace of this world, not the hope that dies in the hope. We cannot say much of this movement; we dare not. It is of heaven; not of man. Let us tread softly when the angels sing!

"The sweet strain dies away in the distance. We listen breathlessly for the very last distinguishable chord; the soul has tasted a new joy, has found the sweetness of resignation, has gained a vision of a new and nobler estate.

"And now the heart responds in delicate minor strains—'perplexed music.' It is the third movement, the Rondo in D minor. Let Mrs. Browning help us to an understanding of its meaning:—

"Experience, like a pale musician, holds
A cluster of patience in his hand.
Whence harmonies we cannot understand
Of God's will in his world, the strain unfolds
In sad, in sad, in sad, in sad, in sad, in sad,
Fall on us while we hear, and countermand
Our sanguine heart back from the fancy land,
With nightingales in visionary wolds.
We murmur, 'Where is any certain tune
Or measured music in such notes as these?'
But angels, leaning from the golden seat,
Are not so minded; there the ear hath won
The issue of completed cadence,
And, smiling down the stars, they whisper—Swear!"

The music lesson is over. Miss F. is again in her own quiet room toiling as she never toiled before, with an enthusiasm that knows no bounds, an earnestness of purpose that brooks no opposing obstacle. She is happy and cheerful; there is something in music worth the striving for. Scales and five-finger exercises are no longer to be detested, for they lead to a goal of inexpressible beauty. The Beethoven Sonata is no longer an exercise; it is a poem in which she has read the drama of a human soul. It is a mirror in which she sees the reflection of her own profoundest emotions. Day and night she grasps at the meaning of each little phrase, and bravely she endeavors to translate the written language of the composer into the tone language of the artist. Technical difficulties vanish with astonishing celerity; it is the triumph of a quickened imagination over purely physical difficulties. Inspiration conquers all material adversaries; and when the heart glows with the energizing warmth of enthusiasm, the fingers tingle with obedient resolution.

Our story is at an end. Like all other stories, it is a tale of love. Apollo is a gallant suitor, but he has many a rival to vanquish before he can win some hearts.

NEW PUBLICATIONS.

1. ALBUM LEAF, IMPROVISATION. By Ad. M. Foerster. (W. F. Shaw, Philadelphia.)

This is a free treatment of Kirchner's well known "Album Leaf" in F. It is just what it purports to be,—an improvisation; just the sort of thing a good pianist and musician might do if he had the theme of Kirchner's piece in his head and wanted to improvise on it. It is musician-like, but not adapted for teaching in the same grade as the original, because it is considerably more difficult.

2. ALBUM BLATT FOR VIOLONCELLO AND PIANO. By Ad. M. Foerster. (Leipzig, C. F. Kahnt.)

This is a broad, noble melody, in moderate tempo. It is admirably harmonized throughout; the two instruments are well contrasted and the whole is musician-like. It is a valuable addition to the repertory of the violoncellist and pianist.

3. SPRING SONG. By Edmund S. Mattoon. (Wm. Roehlfing & Co., Milwaukee.)

A simple, pleasing melody, tender and passionate. The harmony is good, for the most part at least, some progressions being perhaps rather forced; the modulations are excellent, using the third relationships freely. It is a good and characteristic piece, moderately difficult of execution.

4. "MOSAIC," ALBUM MUSICALE. By Anton Strelezki. (Wm. Roehlfing & Co., Milwaukee.)

This is a series of twenty little pieces for young players. It is probably the most useful work for teaching purposes, that Mr. Strelezki has yet produced. These little pieces afforded him scope for his taste and his feeling for the graceful, while he has avoided too great difficulties. These pieces will prove valuable in the second and third grades. Among the most productive of them are Nos. 1, 7, 9, 10, 11, 13, 15, 17 and 19. But all will be found good to use.

He that ascends a ladder must take the lowest round. All who are above were once below.

Duty by habit is to pleasure turned; he is content who to obey has learned.—E. BATES.

We attract hearts by the qualities we display; we retain them by the qualities we possess.

GENERAL OBSERVATIONS.

No player can do justice to any music which embodies *intelligence*, unless he is himself intelligent enough to appreciate it. He must be able to comprehend its formal structure, or he cannot make anybody else understand it. What sort of "interpretation" is that which misses or only dimly and vaguely apprehends the composer's ideas in their connections, relations and relative proportions? The following brief observations on Musical Form embody only what is absolutely essential to intelligence in every player:—

1. **Melody** is a succession of sounds, divided into regular groups by regularly recurring pulsations. Measures are groups of pulsations. These groups are either *twos* or *threes* or multiples of these.

2. **Motives** are short fragments of melody which serve as patterns or designs. Most melodies are made up of a very few motives, and often of only one. The successive repetitions of the motive are always modified more or less, for the sake of variety, but never enough to make them unrecognizable as imitations of the original pattern. Motives may or may not begin with a primary accent (on the beginning of a measure). More commonly they do *not*. The structural unit of the composition is *not* the measure, but the *motive*. When it begins, as it *very* frequently does, on the unaccented part of the measure, there is a *crescendo* up to the first primary accent, and a *diminuendo* from there to the end of the motive. When the motive begins with the measure, the first note is accented and there is commonly a *diminuendo* to the end of it. But sometimes the emphatic note of the motive comes in the middle.

A **Phrase** is a combination of motives, generally two, sometimes three. The rules for shading phrases are similar to those for shading motives. The latter are subordinated to the former as being only constituents of the larger unit; when either has to give way the shading of the phrase takes precedence.

A **Clause** or **Section** is a group of phrases, generally two, sometimes three. When there are three, the third is commonly a repetition of the second, with slight modifications.

A **Sentence** or **Period** is a group of clauses. Commonly there are two clauses balanced against each other symmetrically. Sometimes there are three or even more.

A **Paragraph** or **Period-group** is a group of sentences or periods. Two or more paragraphs make a *Part* or *Division*.

SIGNS USED IN THIS EDITION.

For the end of a *Phrase*, a (,) comma.

For the end of a *Clause*, a (;) semicolon.

For the end of a *Sentence*, a (.) period.

For the beginning of a *Paragraph*, the usual sign ¶.

Sentences will be numbered with Roman numerals, paragraphs with Arabic numerals after the ¶ sign.

NOTES.

The **Form** of this exquisite piece, although apparently simple, is somewhat unusual, in that many of the clauses consist of *three* two-measure phrases. They are made so, generally, by a simple repetition of the second phrase. This prolongs the clause to six measures. In Period VI, ¶ 3, there is some beautiful canonic imitation, that is, the principal melodic phrase is imitated in the lower part, and the imitation begins before the original phrase is finished, after the manner of a strict *canon* (See *CANON* in your Musical Dictionary). These imitations must be brought out so clearly, that no one who hears can possibly mistake the author's intention. The phrases played by the left hand, must be delivered with as pure a tone and shaded and emphasized just as perfectly as those in the upper part.

The second clause of this sentence (VI) has *twelve* measures, owing to numerous repetitions of the phrases. The first phrase repeats its second measure (motive) twice, each repetition being a short phrase. The second regular phrase of the clause, beginning with the fifth measure of the clause, is repeated twice, but the second repetition is on an enlarged scale. It comprises the last four measures of the period, and varies the phrase considerably, besides doubling the length of the notes.

The Content. Emotionally, this beautiful piece combines intense passion with the most exquisite refinement and delicacy. It is a love-song of the purest and finest type. No player ought to attempt it who cannot seize its emotional content and deal with it imaginatively, nor ought it ever to be played to unappreciative auditors. It is too exquisite a pearl to be cast before those who care for no music better than the current dance tunes, frivolous light opera airs, and so-called "sacred" music of the Moody and Sankey type.

Nor should any player touch it who cannot play it with a pure, refined tone, finished shading and intelligent phrasing. The pedal must be used as indicated, except that the direction *una corda*, at the coda, does not apply to square pianos. On this, the soft pedal is practically useless.

A—The second eighth note in the left-hand part must be played exactly in the middle of the triplet, that is, when the time of the middle note of the triplet is half over. Practice this one place by itself; count three to the triplet, and give each of the left-hand notes a count and a half—half of the triplet. The same difficulty goes on through the piece.

B—There must be a marked primary accent on the first count, and a secondary one on the third, at the first note of the triplet, followed by marked emphasis on the succeeding half-note. The next phrase must be similarly accented and shaded, although it must be very soft throughout. There are degrees of softness as well as of loudness. The shading marked for the first phrases is to be a model throughout the piece.

SERENADE.

2

by

F. SCHUBERT.

Edited by J.C. FILLMORE.

Transcribed by STEPHEN HELLER.

Moderato.
Introduction, 4 measures

PIANO.

pp
p

cantando.

p *A* *B*

Ped. * *Ped.* * *Ped.* * *Ped.* *

leggiero staccato il accompagnamento.

Prolongation of clause by repeating the last motive.

p

Ped. * *Ped.* * *Ped.* * *Ped.* *

pp

Ped. * *Ped.* * *Ped.* * *Ped.* *

Musical score for Schubert's Serenade, page 96. The score consists of five systems of piano music. Each system has a treble and bass staff. The music features various dynamics (*pp*, *p*, *mf*), pedaling instructions (*Ped.*), and articulation marks (*). Fingerings are indicated by circled numbers 1, 2, and 3. The key signature is one flat (B-flat major or D minor).

System 1: Treble staff has a melodic line with a slur and a circled 1. Bass staff has a rhythmic accompaniment with a slur and a circled 1. Dynamics: *pp*. Pedaling: *Ped.* *.

System 2: Treble staff has a melodic line with a slur and a circled 1. Bass staff has a rhythmic accompaniment with a slur and a circled 1. Dynamics: *p*. Pedaling: *Ped.* *.

System 3: Treble staff has a melodic line with a slur and a circled 1. Bass staff has a rhythmic accompaniment with a slur and a circled 1. Dynamics: *p*. Pedaling: *Ped.* *.

System 4: Treble staff has a melodic line with a slur and a circled 1. Bass staff has a rhythmic accompaniment with a slur and a circled 1. Dynamics: *mf*. Pedaling: *Ped.* *.

System 5: Treble staff has a melodic line with a slur and a circled 1. Bass staff has a rhythmic accompaniment with a slur and a circled 1. Dynamics: *pp*. Pedaling: *Ped.* *.

cantando.

96

First system of musical notation (measures 1-4). The treble clef staff contains chords and melodic fragments, while the bass clef staff features a steady eighth-note accompaniment. Dynamics include *f* (forte) and *cresc.* (crescendo). Pedal markings (*Ped.*) and asterisks (*) are present below the bass staff.

Second system of musical notation (measures 5-8). The treble clef staff shows more complex chordal textures with some sixteenth-note runs. The bass clef staff continues the accompaniment. Dynamics include *f* and *cresc.*. Pedal markings and asterisks are used.

Third system of musical notation (measures 9-12). The treble clef staff features a melodic line with a slur and a fermata. The bass clef staff has a *pdour* (pédouze) section. Dynamics include *f* and *pp* (pianissimo). Pedal markings and asterisks are present.

Fourth system of musical notation (measures 13-16). The treble clef staff has a long note with a fermata. The bass clef staff features a *per d'endosi* (per d'endosi) section. Dynamics include *decresc.* (decrescendo), *per d'endosi*, and *pp*. Pedal markings and asterisks are used. A note at the end reads "les 2 Ped."

Fifth system of musical notation (measures 17-20). The treble clef staff has a melodic line with a slur. The bass clef staff features a *dimin.* (diminuendo) section. Dynamics include *dimin.*. Pedal markings and asterisks are used.

KINDERSTÜCKE.^(a)

No. 3.

2

Op. 72, No. 3.

Andante sostenuto.

The musical score is written for piano in 2/4 time, key of B-flat major. It begins with the tempo marking 'Andante sostenuto.' and the dynamic 'p'. The first system contains measures 1 through 8, including a first ending (I.) and a section marked 'cantabile' for the left hand. The second system contains measures 9 through 16, including a second ending (II.). The score includes various musical notations such as slurs, fingerings, and dynamics. Letters (a) through (e) are placed at specific points in the score to correspond with the explanatory text below.

a) Song without words.

b) F and A^b should be made melodic with E^b and G. This introduction should be very sustained and legato, *sostenuto*.

The pedal must be carefully used throughout for the double purpose of legato and sustaining the harmony.

c) These two tones should be taken with the left hand in order to free the right for the melody.

d) The melodic idea of the accompaniment must be clearly developed.

e) The repetition of this antithesis should be more affirmative and decided.

- a) The accompaniment in the right hand must be very legato and subdued.
 b) A steady development of intensity to the strong climax in measure 34.
 c) This must be delivered in a free song cadenza manner.

ALBUM LEAF. Albumblatt.

This beautiful little piece has a distinctively Scandinavian coloring, especially in the melody. Note that bass part continues largely on a single note. This is what is called in harmony an "organ-point." Used as it is here it reminds one of the "drom" of a bagpipe, and helps to give the whole piece a peculiar antique and "folk-like" character.

- ① Phrase.
② Section.
③ Period.

Edited by J. C. FILLMORE.

EDWARD GRIEG, Op. 12, No. 7.

PIANO.

Allegretto.

p

The musical score is written for piano in 2/4 time with a key signature of one sharp (F#). It consists of four systems of music. The first system is marked 'Allegretto.' and 'p'. The melody is in the right hand, and the bass part is in the left hand, featuring a continuous 'organ-point' on a single note. The score includes various musical notations such as notes, rests, slurs, and fingerings. There are also some markings like 'Ra.' and '7' in the left hand. The piece ends with a double bar line and a repeat sign.

mf il basso marcato

a tempo

ERLKÖNIG.

by
F. SCHUBERT.

REVISED AND FINGERED BY KARL KLAUSER.

TRANSCRIPTION BY STEPHEN NELLER.

Presto.

f *Ped.* * 5 2 1 *Ped.* *

Ped. *

Ped. *

Ped. *

Chant.

pp

Ped.

Ped.

Ped.

Ped.

Ped.

f

Ped.

83

le Père.

p *cresc.* *f*

l'Enfant.

p *Ped.* *

mf *p* *Ped.* *

Ped. * *p* le Père. *Ped.* *

First system of musical notation. The right hand plays a continuous eighth-note melody. The left hand plays a bass line with a few notes. Pedal markings are present below the left hand. The word *dimin.* appears above the right hand in the third measure.

Second system of musical notation. The right hand has a melodic line with a slur and fingerings 3, 4, 2. The left hand has a complex bass line with triplets and slurs. Pedal markings are present. The word *doux.* appears above the right hand. The system ends with a star symbol.

Third system of musical notation. The right hand has a melodic line with a slur and fingerings 2, 5, 2, 3. The left hand has a complex bass line with triplets and slurs. Pedal markings are present. The system ends with a star symbol.

Fourth system of musical notation. The right hand has a melodic line with a slur and fingerings 1, 3. The left hand has a complex bass line with triplets and slurs. Pedal markings are present. The system ends with a star symbol.

Fifth system of musical notation. The right hand has a melodic line with a slur and fingerings 2, 4, 4. The left hand has a complex bass line with triplets and slurs. Pedal markings are present. The word *l'Enfant.* appears above the right hand. The system ends with a star symbol.

First system of musical notation. Treble and bass staves. Treble staff has fingerings 4, 4, 4, 5, 5, 4. Bass staff has pedal markings: Ped. *, Ped. *, Ped. *, Ped. *, Ped. *, Ped. *. The music consists of eighth and sixteenth notes.

Second system of musical notation. Treble and bass staves. Treble staff has fingerings 3, 4, 3, 4. Bass staff has a long pedal line labeled "Ped." and the lyrics "le Père". Below the staves, the text "molto cres cen do. dimin." is written. The system ends with a double bar line and a fermata.

Third system of musical notation. Treble and bass staves. Treble staff has fingerings 1, 2, 4. Bass staff has a "Ped." marking and the text "m. d." below it. The music continues with eighth and sixteenth notes.

Fourth system of musical notation. Treble and bass staves. Treble staff has the lyrics "le Roi." and "doux." below it. Bass staff has the text "ritenuto." and "pp Ped. *". The music features a change in tempo and dynamics.

Fifth system of musical notation. Treble and bass staves. Treble staff has a fermata over the first measure. Bass staff has a "Ped." marking. The system ends with a double bar line and a fermata.

1 1 1 1 5 1 3

Ped. * Ped. * Ped. * Ped. * Ped.

l'Enfant.

f Ped. * Ped. * Ped. * Ped. *

2 3 4 3 4 4

Ped. * 2 3 4 2

cresc:

le Père.

dimin: 2 Ped. * Ped. * Ped. *

Ped. * Ped. * ff Ped. *

Ped. * Ped. * Ped. *

le Roi.

f *p* *p*

doux. *Ped.* *

Ped. *

l'Enfant.

Ped. * *Ped.* * *Ped.* * *Ped.* * *ff* *f*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

morendo.

Ped. * *Ped.* *

First system of musical notation. Treble and bass staves. Bass staff has dynamic *f* and *Ped.* markings. Treble staff has *marcato.* marking. Fingering numbers 5 and 2 are present in the bass staff. Pedal marks with asterisks are present in both staves.

Second system of musical notation. Treble and bass staves. Bass staff has *ben marcato il basso.* marking. Pedal marks with asterisks are present in both staves.

Third system of musical notation. Treble and bass staves. Bass staff has *fz* and *ff* markings. Pedal marks with asterisks are present in both staves.

Fourth system of musical notation. Treble and bass staves. Treble staff has *cresc:* marking. Bass staff has *fp* and *Ped.* markings. Pedal marks with asterisks are present in both staves.

Fifth system of musical notation. Treble and bass staves. Treble staff has *Recit.* marking. Bass staff has *p* and *lento.* markings. Treble staff has *Andante.* marking. Pedal marks with asterisks are present in both staves.

A WELL known Doctor of Music said the other day: "I see that Miss — is billed in her concert as a pupil of Liszt. H'm! I happen to know something of that. The girl was one of my pupils, and I spent a great deal of time and took a great deal of pains with her education. Suddenly she made up her mind to make a European trip, and appealed to me to write her a note of introduction to Liszt. I was well acquainted with the Abbe, and was loath to trouble him with amateurs and unformed musicians, but Miss — kept at me until I wrote the note for her, and she set sail for the other side. I afterward learned that she presented the note, asked permission to play before Liszt, and did so. Liszt heard her, made some conventional remark like 'Very good,' or 'Quite promising,' and left the room. That was the extent of her musical training under Liszt, whom she probably never saw again. There is a good deal of humbug about this Liszt business, anyhow. I would like to know where the American teacher comes in."—*Brooklyn Eagle.*

A SUGGESTION.

EDITOR OF THE ETUDE:—

I read your paper with great interest, and often, when I find an easy way to smooth the tedious path of piano students, I feel inclined to communicate it to your paper, which finds the larger proportion of readers. I should think, among teachers and pupils.

This time I would propose to students the following exercises for mastering the playing of groups of 2, 3, 4, 5, 6 or more notes with one hand against groups of different numbers with the other:—

In practicing these, the pupil should first count aloud a measure or two with strong short beats, so as to set the nerves in rhythmical motion; then, without stopping to count, play with one hand alone, then with the other, then together. Be sure that the first notes of each group fall exactly together and that the other notes are played evenly.

Listen to each hand's playing, and for that reason play loud with one hand and soft with the other, and *vice versa*. These exercises are helpful in gaining independence of and control over the hands; they prepare the way for a large number of compositions. ERNST HELD.

EDITORIAL NOTES.

ONE of the editors of THE ETUDE was once an organist in a well-known city church, and being also the director of the music of the church, and responsible for the music, he found himself somewhat embarrassed sometimes by the delinquency of his choir. One morning the hour for the service was very close at hand, and not a member of the choir had arrived. The prelude ought to begin immediately; but how could the organist play with any spirit as long as he was filled with anxiety about the punctual arrival of the choir, who would be needed at the very beginning of the service?

While in the midst of his confusion and annoyance, one of the ushers approached him with some request from "a member of the congregation." The organist began to enumerate his aggravating annoyances, and finally made the emphatic announcement that if the choir were not all present within two minutes' time he would sing the service himself. To this the usher calmly replied: "My dear sir, I am a friend of yours, and I mean to prove it to-day. Now, if you must sing the service yourself, I shall stand at the door to the bitter end and see that nobody escapes."

PRACTICE duet playing whenever you can. Read symphonies and overtures, and other arrangements for four hands, and first-class original compositions for two performers. It will exercise you in sight reading and afford delightful entertainment. The drill is almost indispensable. Besides many other advantages that might be enumerated, this exercise affords an opportunity to become familiar with many of the beauties of the best orchestral works.

It is a great accomplishment to be able to play even simple music readily and intelligibly at first sight. Very few persons can do this thing well. Some charlatans, however, profess to play "anything" at sight. Unmusical people have a very general belief that this is a feat which any good musician can perform, and the majority of those who are utterly ignorant of musical matters will not hesitate to mention the names of musicians who "can

play the most difficult compositions correctly and artistically at first sight." Of course, this claim is too absurd even to merit a serious refutation, and it would not receive our attention here but for the fact that there are many students of music who are disposed to undervalue their teachers when they find them unable to do what no great artist would profess to do. There may be men who are able to read aloud several unfamiliar pages of plain English without mistaking some words, and omitting, transposing, and mispronouncing others; without entirely missing the meaning of some phrases and sentences, and misplacing the emphasis in some places—there may be a few such readers in the world, but the writer has never heard even one. But this is not a fair analogy. Is there a man in the world who can at first sight make a faultless translation of the most difficult Greek? If there is such a man, he has not yet been heard from. And yet, it were easier to acquire such skill in Greek than to read difficult music in a faultless style. Perhaps the most wonderful reader of pianoforte music the world ever saw was Franz Liszt. Of this marvelous man, who could perform so many miraculous feats, Dr. Louis Maas, of Boston, says: "When reading some new and intricate passage, with too many notes to take in at a glance, it suffices for him to go through it slowly once or twice until the tones are fixed in his mind, when he can immediately play it as others would do perhaps after a year's practice. Neither Von Bülow nor Rubinstein can do this." And yet there are silly charlatans in many country districts who pretend to be able to do this very thing!

Ready reading is a great accomplishment, and every musician should improve every opportunity to practice sight reading. But the wise man will learn the lesson of humility in every attempt he makes in this direction. He is forced face to face with the fact that human skill has very narrow limits, and that "art is long and time is fleeting."

THE Virgil Practice Clavier is a new, practical, and thoroughly useful instrument intended for the help of piano students and players. It resembles the techniphone in that it has a keyboard, and may have, at the will of the player, the up and down click corresponding to the up and down motion of the key. In other respects there is not the slightest similarity. The action of the keys, the different weights of key-resistance that can be employed, varying from two to twenty ounces, the special adjustment of the down click for accent practice, the perfect ease with which it is managed, its convenience and cheapness, are some of the features that will recommend it to progressive teachers.

It is interesting to note the progress being made in all that pertains to the mechanical part of piano playing. Science and common sense have taught musicians many new things within recent years. Not a few inventions have been offered to the public, some good, and others comparatively worthless. Many of the most conservative teachers in the land are using the best of these mechanical contrivances, and they do not hesitate to express their approval of them.

ONE of the most common faults in piano playing is the practice of playing the two hands out of time with each other. Nine players out of ten permit the left hand to lead the right, when the two should strike the keys simultaneously. It is a sort of swagger that produces a very inartistic effect. Of course, there are rare cases where this dilatoriness of the right hand may be legitimate; but it should be remembered that in general it is reprehensible, and should be carefully avoided. If the composer indicates the simultaneous performance of the notes belonging to the two hands, let not the slightest discrepancy be manifest. To play the two hands out of time with each other is to be not only inaccurate, but to appear affected. Shallow players resort to such devices to cover up the lack of ability to play with expression. It takes the place of shading and phrasing with the superficial.

WHATEVER else you may be, don't be superficial. Never be satisfied with half learning a thing; know all about it, if possible. But it is clearly beyond the scope

of human power to know everything that may be known, about even the simplest fact. How, then, is the finite mind to be anything else than superficial? We esteem a man superficial when his studies in any particular direction have failed to convince him of his own ignorance. Thorough work will humble a man. It will open up such a vast field of impossible attainments still beyond him, in whatever direction he may go, that he will have a very modest opinion of his own accomplishments. The superficial man is he who has learned so little that he can strut with an air of perfect satisfaction and pride in his own achievements. He has discovered so little of what there is to be investigated, and of what others have acquired, that he is perfectly unconscious of his own utter inability. He says: "Yes, indeed I am a thorough musician; my understanding of heart is perfect." Sometimes he appears in the character of the leading village pianist. His performances are striking—indeed, wonderful—in the imagination of his equally ignorant satellites. Sometimes he appears as the composer of "variations" on popular tunes. In his village we are told that he is one of the best musicians in the United States. Sometimes he appears in the character of the reviser of classical music, whose "emendations" and "alterations" are by his followers considered the most valuable and interesting passages in the old master's attempts at composition. The writer has heard of an enthusiastic genius who controls a large circle of infatuated admirers in one of the oldest of the States, whose chief works appear to be the following striking pieces: 1. "Old Folks at Home, with brilliant variations." 2. "Theme from the First Movement of the Moonlight Sonata, by Beethoven, with brilliant variations." These two astounding original compositions by the gifted young American, as played by himself *con sentimento*, have been sufficient to draw around him a multitude of adoring friends, among whom are many persons of the highest order of cultivation and intelligence (outside of music). But, after all, it does not pay to be so shallow. It may sometimes pay in dollars and cents, and in local reputation, but surely these things are too short-lived to satisfy a noble soul. Be thorough, and you will be modest. It will help you to be honest; it will make your life worth something; it will give you more real satisfaction in the end. The braggart may flourish to-day, but the quiet and unpretending plodder will gloriously outlive him.

To piano teachers, R. Krause, speaking of Knüvvering Instruction, says, in the *Musical Herald*: "The teacher must approach merry and light-headed little folk with good cheer. Select for them only the best; let it be within their grasp, and remember, classical beauties are beyond them. After long pieces, give short ones. After a mistake begin with the beginning of the phrase or thought; thus do little folk soon learn to think, to see mentally, and to early feel the musical right and sense of things."

THIS issue closes the sixth volume of THE ETUDE. Age is coming over it, and as years creep on its boundary widens. It began its career as a strictly technical journal. Its reading pages were addressed to experts of the piano. The music was composed entirely of studies. Now THE ETUDE has become cosmopolitan in music, admitting into its columns good, wholesome literature, suitable to the varied wants of the music student. The editorial corps is even discussing the advisability of starting a vocal and organ department. On this subject we would like to hear the opinion of any subscriber who chooses to give it. THE ETUDE is too high-classed a journal to become generally popular. It appeals to the cultured and ambitious in music. It never departs one step from the higher walks of music. It closes this volume with the conviction that it has been true to its cause of higher culture of music. It enters the new volume with thousands of more followers than this time last year. It has no startling promises to make for the year 1889, but pledges itself to give its readers the very choicest things in music and musical literature. It is the earnest endeavor of the management to make this new volume more attractive than any of its predecessors, and they look to their constituency for kindly support.

Questions and Answers.

QUES.—Which is really the best edition of Beethoven's Sonatas (not a teaching edition especially), and by whom published?—C. R.

Ans.—The Cotta edition, edited by Lebert and Von Bülow, is perhaps the most satisfactory.

QUES.—What is the best edition of Bach's Well-Tempered Clavier? Mention a cheap edition for the pupil's use; also an edition suitable for a teacher, in which there are notes and illustrations of the embellishments.—W. S.

Ans.—The Steingraber edition, edited by Dr. Bischoff is our choice. The Tausig edition contains some explanations, but we do not know that it has been translated into English. An excellent book for your use would be the Kullak edition of "Bach's Lighter Compositions," translated by Theodore Presser. In this book the peculiar embellishments of Bach are all carefully explained and illustrated. It would be an excellent plan to use this volume in your teaching as preparatory to the Well-Tempered Clavier.

QUES. 1.—In learning the scales ought a pupil to play them in thirds, sixths and octaves? Cannot he gain facility faster by practicing them in parallel motion only; that is, until he is advanced?

2. When should the arpeggios be taken up? Are there no rules for fingering them?

3. What is the best text-book on Harmony for beginners?

4. What studies should be given after Mathews' Phrasing studies? I find Mathews' studies so fascinating that a pupil will not practice Cramer's after them, as they are so much more melodious.

5. Should a pupil who plays Rubinstein's "Valse Caprice," be made to practice études?—W. S.

Ans. 1.—A pupil should become quite familiar with, at least, one scale in octaves before attempting "thirds" and "sixths." It may be well to require him to acquire facility in several before beginning the more difficult positions. Some teachers doubtless insist upon the careful playing of all the scales in octaves before attempting even the first in thirds and sixths. This is a matter of difference of opinion, and doubtless it is a rare thing that any teacher follows exactly the same course with all his pupils in this matter. A pupil might be taught a scale in thirds from the very first; but that would be a little like teaching "backward." It is not necessary that a teacher should subject himself to iron rules in matters of this kind. Judgment he must have, after all, if he achieves the highest success. Of this one thing let him be sure: the pupil must master the scale in all the keys and in all the above positions, major and minor, in both parallel and contrary motion, before he becomes a piano-player of any respectability.

A common fault in piano teaching is the custom of giving the pupil too much to do, the result being that nothing is really well done. Especially is this true in the manner in which the average teacher pretends to teach the scales. Most pupils are introduced to all the scales (or several at least) before they have had time to master one. Many teachers seem to think the time of their pupils squandered unparadoxically, if it requires a month or two to learn a single scale. So they hurry over a dozen or more, and to their astonishment find these same pupils at the end of a year positively unable to play even one scale respectably. Be sure and give the scales in "broken doses," and see that each portion has the desired effect before administering another. The most effective manner of using the scale in teaching is to divide it into sections of two, three, four and six notes, and require that the first note of each section be strongly accented. Be careful that the unaccented notes are played smoothly and pianissimo, and that the accents are a little exaggerated. When these accents have been thoroughly mastered, let them be extended still further apart, falling especially on the tonic one and two octaves apart.

Take these "tonics" also in "broken doses."

2. The arpeggios may be begun whenever the pupil's hands and wrists are able to move with ease from one position to another. Generally, it would seem to be in order to let the arpeggios follow their corresponding

scales. The arpeggios are well fingered in almost all the instruction books published. There are also numberless books of mere scales and arpeggios alone in which the fingering is carefully marked. As for rules, however, it is difficult to formulate laws sufficiently general in character to be of any great value. It is a matter of very little trouble to memorize the correct fingering of all the important arpeggios. Observe the fingering in some good book, and continue playing the same arpeggio until the fingers are themselves too familiar with the correct way of playing to need any rules.

3. There are several good text-books on Harmony. Howard's Harmony is good for beginners. Emery's Harmony is also a valuable and useful book.

4. Cramer's Studies come very well after Mathews' Phrasing. Some of Mendelssohn's "Songs Without Words" might gratify your pupil's taste. It is not necessary, by any means, to confine your pupil to Cramer alone. If the Cramer Studies prove too difficult, however, try Loeschhorn, Op. 66. Mr. Mathews is preparing Vol. II of Phrasing. It is intended to follow Vol. I.

5. The pupil who plays the Rubinstein Waltz may or may not be a good pianist. In either case there are many valuable études which she could profitably study. If she is not already familiar with the Chopin études, she is hardly prepared to abandon the study of that species of pianoforte literature.

QUES.—Would you advise a young lady to go to Europe in order to study music? I have finished the Heller Studies, Op. 45, and several of the Cramer Studies. I play a number of the Beethoven Sonatas, and have written about half of the exercises in Emery's Harmony. My father is disposed to think that I would not gain much by going to Europe, and that I might find teachers in America who could do me as much good. If I should go to Europe, where would you advise me to go? How could I obtain admittance into a good German Conservatory? would they require me to stand some sort of examination, and reject me if I should fail? Where would you advise me to study in this country, if I should fail to go to Europe? How long would it be necessary for me to remain in a good German Conservatory before I can become an artist? My teacher says that I am now as far advanced as she can carry me, and she is the best pianist in our town. Is there any money in concertizing before one's reputation is made?—T. L.

Ans.—Many of the best teachers and artists in this country have availed themselves of the advantages of European Conservatories. In fact, the prominent musicians in America who have not "studied in Europe" are very few. You must remember that until within the past twenty-five years "going to Europe" was almost the only alternative for the man who was not satisfied with a meagre knowledge of music. There were some teachers in America, even twenty-five years ago, who would have done credit to the profession anywhere in the world, but their number was small. These few progressive and intelligent leaders sowed the good seed faithfully, and awakened an intense interest in the study of music, and advised their best pupils to continue their studies in Germany. Many of these young Americans returned well equipped for the highest order of musical work, and right well have they accomplished their mission. America has proved such an inviting field that many of the leading European teachers and artists have made this country their adopted home. Thus for years there has been no lack of eminently capable teachers in the United States.

It were foolish and absurd to depreciate the musical advantages of the great German Conservatories. Of course, these advantages are inestimable. They may be summarized as follows:—

1. Teachers of signal ability are engaged in the best of these schools. The best teachers in America are not a whit inferior to them. The number of distinguished teachers is greater there than here.

2. The general musical enthusiasm is profound in Germany. Fine concerts abound; there is no end to the number of first-class performances to be heard at slight expense.

3. The reputation gained by going to Germany is quite a consideration with many. It gives prestige.

4. Germany is the home of artists. To see and to converse with such choice spirits is to receive an inspi-

ration. It is the land where art receives the encouragement of society and of the government and the patronage of all the people.

These are some of the advantages of music study in Germany to the general student. But there are also disadvantages, and some of these are specially trying to young ladies.

1. First of all, the absence of the home life. This is barely endurable by home-loving young men, and, in many cases, exceedingly embarrassing. But the young lady who has to contend with an avaricious and unscrupulous landlady in a foreign land, without friends or congenial associates, is truly an object of pity. It requires no little courage to endure the situation.

2. The customs and manners are so strange; some of them positively distasteful to the sensitive young lady. Only such as are able by some means to gain admission into the best society are satisfactorily situated. And it is no easy matter to achieve such social success in Germany.

Therefore we would advise a young lady to count well the cost before going to Europe alone. We cannot judge from your statements concerning the Heller Studies, Beethoven Sonatas and Emery's Harmony how much of a musician you really are. There are many people who play Beethoven's Sonatas; but some play them well, and others very wretchedly. If you can play them as von Bülow does, we would not advise you to spend your time in conservatories of music. But if you play them as wretchedly as we have sometimes heard them played, we would advise you never to play them again. So, if there is any value in any conservatory for you, your ability must rank somewhere between von Bülow's and that of the average student. It is very likely that your father is correct in his view of the matter. You are a remarkable young lady if your talents are such that you cannot find suitable teachers in New York, Boston, Philadelphia, Cincinnati, Chicago, or almost any other city in America.

If you should go to Germany, you will find excellent conservatories everywhere. There are several in Berlin, and others in Leipzig, Stuttgart, and in many other cities. Tuition money is all that is necessary to secure admission into these conservatories. It is impossible to say how long you would have to study before you could make your debut as an artist; perhaps much longer than you think. Only the really great artist is likely to reap any golden harvests in concertizing, for piano playing is not often so rewarded. If you can study music for the sake of music itself, we can advise you to continue your studies; but if your object is solely to make money by giving concerts, we fear you will be disappointed. Try some business that does not require such an enormous capital.

QUES.—In playing for quartets—male voices—should the first note of the enclosed music be played middle C? Should all notes in the tenor clef be played one octave lower than the same notes would be played in the treble clef?

Ans.—The sign which you consider the sign for the tenor clef is properly the C clef sign. It is so called, because, wherever it is placed on the staff, it designates the position of middle C. If this sign is placed on the first line, then the first line becomes middle C. In the example which you send, the C clef sign is on the third space, and therefore the third space is middle C, and ought to be played as such. All tenor notes should be played just as they are written, and not as if they were written in the G clef. Of course, the third space is an octave lower when it receives the sign for the C clef than when it occurs in the treble or G clef.

QUES. 1.—In the following mordent should the first or the third note be played with the base?



Ans.—The above is an *inserted* mordent, introducing the note below the printed note instead of the note above. The first of the three comes with the base, the first two being played as fast as possible and the third note being held the remaining value of the note upon which the mordent is formed. There should be a dot after the last note in your example.

2.—What is the difference in effect between the following marks when over a note?

— — — — —

Ans.—The first calls for a firm but semi-detached note; the second is a sign of firmness rather than of force and also is sometimes used instead of the word *tenuto*, when there might be danger of a note being wrongly struck; the third and fourth are signs of accent, of nearly equal force except when both stand in the same passage, in which case the sign \wedge is usually interpreted as calling for rather more force than is denoted by $>$.

QUES. 1.—By doubling over my fingers in the form of a fist and then pressing them with the other hand, the finger-joints crack or snap with a considerable report. Is this bad? A musician said it would enlarge my knuckles. I can always play better and more freely after relieving them by cracking.

Ans.—We should advise against this practice, preferring some manual exercise involving less risk of straining.

2.—Please explain how you play these notes. Does the second octave come before, with, or after the right hand G?



T. W. F.

Ans.—Immediately after the last note of the right hand.

3.—In what consists the inferiority of Richardson's Method, and why should it be used so much? I read somewhere of its containing "the old Dreychock scales." How are they different from any other scales?

Ans.—Richardson's book was a decided improvement over its predecessors; but others still better have since appeared. The fingering of the scales according to Dreychock has some oddities not generally endorsed by good teachers, more especially the left-hand fingering of the flat scales.

4.—I use Lebert & Stark's Method. Do you know of any better, or equal to it?

Ans.—Good as it is, it is usually found to discourage young pupils. We prefer smaller books, on a good book divided into several small parts, that can be laid aside and not handled over and over, after the pupil has learned them.

5.—What is the "famous Rudersdorf method"?

Ans.—The method of teaching vocal music, peculiar to the late Erminia Rudersdorf.

6.—By what studies or exercises did Tausig attain his great technique? How far advanced should one be before attempting his Daily Studies? Can't you give a short sketch of him? Always in his encyclopedia, does not even so much as mention Tausig.

Ans.—Tausig was one, like Liszt, phenomenally endowed by nature with wonderful facility for execution, and as he excelled in this, it was natural to develop it extraordinarily. We are not aware of any special exercises he employed, other than his own, but it was rather the *how* than the *what*. No one should begin his Daily Studies until having thoroughly mastered a great deal of elementary technique, scales, finger exercises, grand allegros, etc. Lack of space precludes anything like even an outline sketch of this rare pianist, whose early death deprived the musical world of one who bid fair to even outsize Liszt.

— "THERE is no music in a rest, but there is the making of music in it." In our whole life melody the music is broken off here and there by "rests," and we foolishly think we have come to the end of the tune. God sends

a time of forced leisure, sickness, disappointed plans, frustrated efforts, and makes a sudden pause in the choral hymn of our lives, and we lament that our voices must be silent and our part missing in the music which ever goes up to the ear of the Creator. See him beat the time with unwavering count and catch up the next note as if no break had come between. Not without design does God write the music of our lives. Be it ours to learn the tune and not be dismayed at the "rests." They are not to be omitted. If we look up, God himself will beat the time for us. With the eye on Him we shall strike the next note full and clear. —JOHN RUSKIN.

—Gottschalk, in remonstrating with Geo. S. Bristow, who heard the pianist play, with exquisite expression, Beethoven's Sonata Pathétique, said: "My dear Bristow, I do not play Beethoven at my concerts, because I have a family to support, and if I played Beethoven, not only they, but myself, would go hungry." Gottschalk played the whole of Beethoven's sonatas from memory and was passionately fond of his music.

A WORD TO THE READER.

In the present number of THE ETUDE we begin the publication of the first of the letters received in answer to the circular letter to Piano Teachers in last month's issue. Many replies have been received, but owing to lack of space we only publish two. The first from that excellent musician, composer and practical teacher, Mr. Arthur Foote, of Boston, who represents one phase of the cultivated and intelligent side of piano teaching, as conceived in the light of the most advanced modern art, and as applied in the practice of a city teacher of high reputation. The other letter is from a lady, teaching in a small inland city, and in schools, where other demands upon the time of students prevent their giving that over-weening attention to the piano common with the pupils of high-priced city teachers. Her letter speaks for itself. It is clear, methodical, and will be found of great practical assistance to other teachers. In our next number we shall continue this work, and if the replies already at hand may be taken as first fruits, we are warranted in promising our readers one of the most valuable series of papers ever published upon the selection of principles and practice of selecting material for teaching.

In this connection we note with pride the almost uniform testimony of the writers, and of private letters received by the publisher, as to the great practical value of THE ETUDE to every teacher, old and young. Can you do an act better calculated to advance musical intelligence in your vicinity, and among your pupils, than to call the attention of your musical friends to this number, and ask them to subscribe? We are assured by those in whose opinion we have considerable confidence, that THE ETUDE, as it now exists, is the most useful paper of its class in the whole world. It is absolutely the only musical paper now published in this country, in which musical questions of the first importance can be freely discussed, and be sure of reaching the audience of intelligent musicians interested in them. Hence we appeal to both classes, the most advanced, and the young teacher or earnest student. We seek to be useful all along the line. THE ETUDE stands for a noble and serious musical art. It believes in free thought, free discussion and progress. Will you help us?

WHAT SHALL I BUY FOR CHRISTMAS PRESENTS?

It is always our pleasurable duty to recommend suitable musical gifts to our patrons. Almost anything in the musical line would be acceptable, but there are some things that seem more desirable than other things for Christmas gifts. Among them we will mention first the exquisite engraving in this issue, "I'll Sing You a Little Song," which can be had, mounted on fine cardboard and printed in India ink, and sent in a strong tube by mail, prepaid, for only 50 cents. It is for sale only by us.

A pleasing gift to an amateur is "Musical Study at Home," by Harvey, which is richly bound, and contains in its pages interesting reading for the music-loving amateur. Price \$1.25, postpaid.

A very satisfactory present is an album of photographs of the great masters. The album contains six of the greatest, and can be had in three styles of finish, the one

with silk ribbon, \$1.50. In book form, ornamental cover, \$2.00. With elegant ornaments, \$2.75. Photographs can also be had separate for 50 cents each.

A subscription to THE ETUDE is a substantial present that will bring pleasure the whole year round. Try it. Next to this comes a bound volume of THE ETUDE, which is an enduring present, and when bound as we have them, makes a fine volume. The price of these is \$2.50, postpaid; 25 cents extra when name is placed on back in gold letters.

Music folios and music rolls are something nice in this line. They can be had all the way from 50 cents to \$5.00.

Recently there has been issued a Musical Birthday Book, with the dates of birth and death of composers, and for each a quotation of a musical character. The quotations are finely chosen. The price of the book is \$1.25.

A Metronome, with clockwork, is a fine present for a progressive music student. They are worth, without bell, fine quality, \$4.00; with bell, \$5.50.

In the musical instrument department there is plenty to choose. A guitar, violin, flute, or accordion are not sold very low; we in every case allow 30 per cent. discount from market price. There are a few specialties in this line, to which we will call attention, in the line of musical boxes. They come in form of a glove box or lady's workbox. They are expensive, costing from \$14.00 upward. The plain musical boxes can be had from \$3.00 upward.

In the music book department, we will mention the following: "How to Understand Music," \$1.50; "Piano-forte Music," \$1.50; "Tone Poets," \$1.25; "A Volume of Classic Music," \$1.00; "Beethoven's Complete Sonatas," \$2.00; "Song Without Words" (Mendelssohn), \$1.00; "Tone Poets" (Illustrated), \$3.50; "Groves' Musical Dictionary," \$6.00 per vol.; "Class-Book for Music Teachers," 50 cents.

AN OPEN LETTER TO EDUCATORS.

This letter is being sent to a number of the leading educators in the land, and some exceedingly valuable replies will be published in THE ETUDE. It will be interesting to know what distinguished college presidents will have to say on these subjects. Our friends in the profession can do us a great favor by calling the attention of college men to the importance of this letter.

As an experienced and thoughtful educator, you are aware, no doubt, that the study of music occupies a considerable share of the time of young ladies, and, to some extent, of gentlemen also, throughout most of their school years.

In behalf of its readers, THE ETUDE would be obliged for the expression of your personal opinion upon the following aspects of the question, namely:—

1. Is this time wasted, or not?
2. Does the attention given to music amount to the diversion of just so much mental force from the work of intellectual training, in such a way that music students rank lower in their general studies, than others of similar natural powers of mind?
3. What is the difference between mastery in music and intellectual quickness, certainty, and intensity?
4. Does the study of music conduce to intellectuality?
5. What is the proper educational relation between the study of art and mental training?
6. What is your candid opinion of the musical profession (1) as representatives of Art, (2) as educators, (3) as members of society, and (4) as specifically differentiated types of mental development?

THE ETUDE respectfully requests of you the sacrifice of time necessary for answering the foregoing questions, in the belief that the discussion here opened will excite thought, and result in the production of matter both interesting and instructive to its readers, largely composed of practical teachers of music and advanced amateurs.

Moreover, that it will conduce eventually to the formulation of a more correct philosophy of musical pedagogy than we now possess, and a better understanding of the relation between music study and mental discipline, and between the study of an instrument of music and the subject-matter of tone-poetry itself.

The replies to these questions will be published in THE ETUDE, and copies of the same will be sent to you.
Address, THE ETUDE,
1704 Chestnut Street,
Philadelphia, Pa.

CURRENT PHASES OF PIANO TEACHING.

WHAT TO TEACH.

In last issue we published a circular letter "To Piano Teachers," calling on teachers to send in replies to a number of important questions, which, for the benefit of those who have not read or seen the article, we here reprint. A variety of replies have been received from prominent pianists in different parts of the country, which will from time to time appear in these columns. We begin with the response of Arthur Foote, of Boston, which is given in full. The questions to which replies are given are as follows:—

1. Into how many stages are you in the habit of dividing the entire course of study, from the beginning to the most advanced?
2. Can you state the leading motive of each division?
3. Can you assign some particular part of the entire art of piano playing, as particularly appropriate to each division?
4. Upon which do you most rely, Exercises, Studies, or Pieces, for effecting the modifications of the pupil's playing according to the new demands of each grade?
5. If upon the two former mainly, what part of the work, if any, are you in the habit of accomplishing by means of pieces?
6. Can you name fifteen or twenty pieces which you would regard as indispensable to properly performing the work of each grade?
7. Which of these would you use mainly as amusements or recreation? and which more nearly in the manner of studies?
8. If not too much trouble, we would be obliged if you would give a graded list of the studies which you are in the habit of using?
9. What system of technique do you employ?

EDITORS OF THE ETUDE:—

As my lessons are entirely with private pupils, I can really give no definite answer to Questions 1 and 2.

Question 3.—I have the habit of writing finger exercises, etc., of all sorts for each pupil, in a manuscript book, and rely chiefly on them for gaining an improvement in technical ways. "Studies," so-called, I use only in so far as I am obliged to, and try to use such pieces as have well-defined technical features, avoiding, if possible, those that have not. For example, the last movement of the *Etude*, op. 26, is as admirable a study as a "study" as one could wish, and is music also. The same is true of the first movement of op. 2, No. 3, the first movement of op. 54, etc., of the Mendelssohn Capriccio in E major (op. 33, No. 2), and fugue in D major (from op. 17). As a special means of studying the proper employment of the fingers of the "sympathetic" pedal, I constantly use, for example, the first Song Without Words of Mendelssohn, the little Prelude of Chopin in C minor, the E minor study of Heller (from op. 45), the Nocturnes in E flat major, B major and F major of Chopin, the slow movement of Beethoven, op. 18, the Romance of Schumann, the Rubinstein Romance in E flat (op. 44), and a little salon piece of Godard, the "Reverie Pastorale" (the last of these perhaps the best of all for that one purpose, and so attractive that a pupil will work for a long while at it).

While I am not a believer in the careless use of studies, merely because that is their name, it must still be admitted that a certain few studies by Cramer, Clementi, Czerny, *et al.*, are practically indispensable. For instance, there is nothing that can replace the fourth Cramer study (afterwards in Bulow's edition), or, in a less degree, the first and seventh of the Moscheles, op. 70. But a pupil who ploughs through all or half of the Cramer studies, or worse, is made to play every one of the Moscheles, op. 70, simply wastes half his time.

No answer to Question 4.

5. I really only consider myself familiar enough with rather advanced music to make a list. Here is one, such as it is:—

Reinhold, "Suite Mignonne;" Bach, "Two-Voice Inventions" (half a dozen of them); Bach, "Movements from the French Suites;" Krause, "D minor Etude" (from op. 5); Dupont, "Gavotte in G minor;" Bach-St. Saens, "Gavotte in B minor;" Bennett, "Rondo" (op. 24); Heller, "Quintette;" Wollenhaupt, "Op. 22, Nos. 1, 5;" Heller, "Hunting Song" (op. 66, No. 3); Gade, "Aquarellen" (op. 19); Chopin, "The Easiest Nocturne, Polonaise and Waltz;" Heller, "Two Etudes" (op. 151); Rheinberger, "Jagt" (op. 5); Schullhoff, "Agitate;" Raff, "La Fileuse;" Saran, Nos. 1, 4 and 6 of "Fantasie-Stücke;" op. 2; Rubinstein, "Barcarolle in F minor;" Heller, "Movements from Suites;" "The March;" Bach, "Italian Concerto, Chromatic Fantasia and Fugue;" Raff, "Märchen;" Reinecke, "Ballade" (op. 20); Dreyshock, "Rondo Militaire" (wholly for technical points); Mendelssohn, "Variations Symphoniques;" Beethoven, "Thirty Variations on 'Für Elise' in E flat" (Bulow edition). Besides these, of course, a number of Beethoven Sonatas (sometimes single movements); sepa-

rate pieces of Schumann, as the "Grillen," "Traumeswirren," etc., from op. 12, two or three of the "Novelletten," etc.; different Impromptus of Schubert, various pieces of Mendelssohn, as op. 7, op. 16, etc.; by Mozart (as the A minor Rondo); by Haydn (the C major Fantasia, the F minor variations); by Weber (the Polacca, etc.).

One may say that nothing is, strictly speaking, indispensable, but the above pieces are, all of them, especially useful in their various degrees of difficulty. (Liszt, Raff, Rubinstein, etc., are intentionally omitted, as the list would then be too long.)

6. No answer, except to say that all of the above are of distinctly educational value.

7. Bertini (a few); Köhler (a few); Czerny (chiefly two or three of the Velocity and "Fingerfertigkeits" studies); "Inventions and Movements from Suites (always);" Heller (rather less than more); Cramer (about a dozen); Loeschhorn & Company (very little); Clementi, "Gradius" (perhaps a dozen); Moscheles (op. 70, Nos. 1, 6, 7, 11), a great deal; Chopin (a few of them very often).

8. No answer, for I do not see how that is a question that can be answered, except by a label that will either mean nothing or too much. I suppose that every teacher who deserves to be called such uses the well-known two and three-finger exercises a great deal, and also has his pupils practice arpeggios, scales, double thirds, etc., diligently. I may say this, however, that I have found that Taubig's idea of undulating five-finger exercises can be applied to almost all forms of them with great advantage.

Very truly yours,

ARTHUR FOOTE.

EDITORS OF THE ETUDE:—

If I had been asked these questions about twelve years ago, when I began teaching, I could have made a list of grades, and given you a list of pieces called to revolutionize the whole Art of Teaching. Since then I have traveled so often through the Valley of Humiliation, that I have learned a great deal, and the result of the knowledge makes me feel that I know nothing.

The grades and lists that I send are not ideal; I have pursued the course wherever it was possible to do so, with good results. I will answer the questions in order.

1st. I divide my course of study into six stages at present; I may add other grades, but as most of my work is in schools where the pupils have time for comparatively small amounts of practice on account of other studies, I have never had a pupil who could go beyond my 6th grade. As you will see, the grades embrace scale and chord work, ear exercises, transposition and sight reading. I also, whenever I can, have my pupils study Harmony and read some good works in musical literature, such as biographies and other interesting books pertaining to music.

2d. I don't know that I can "state the leading motive of each division." I think my motive all the way through is to make my pupils musical rather than mere piano players; so I think I will not try to answer that question, as I am sure I should not do so satisfactorily to you.

3d. I have always relied upon Exercises, Studies and Pieces to accomplish what I desire in each grade, but I think the mechanical work could be done by means of exercises (such as scales and other technical work) and pieces, without studies. However, I am sure that, independently of the muscular discipline to be gained by means of Etudes, the intellectual food that such as Mathews' Phrasing, Bach's Preludes, Inventions, etc., Loeschhorn's and Heller's studies give, is indispensable.

4th. By means of pieces I aim generally to accomplish the intellectual and recreative part of the work skill further.

5th. You will find in each grade the "required pieces." I scarcely know where you mean these or desire to see them, but in that and many altogether, but I will send all I use many other excellent pieces besides those I send, but do not require them, while I do require most of the I send.

6th. In each grade I have put "S." after each piece I use in study and "R." after each I use as a recreation. I have put R. S. after each I would use in both ways.

8th. You will see by the grades that I use Kullak's and Dörner's Technics. For arpeggios I use Plaidy.

One thing I want to say, while I have made out the grades, I have got a great deal of wisdom at different times, and while they are now nearly as I wish them, they are not as the law of the Medes and Persians, but whenever it may seem best to make a change I shall do so. I wish to say, too, that I do not treat all cases alike, and sometimes I omit some of the studies and use pieces instead. Hoping this letter of answers may be clear and satisfactory to you.

I remain, yours truly,

M. SUSAN MORRIS.

GRADE I.

Elementary exercises from Howe's Piano Instructor or D. Krug's op. 207, J. Ljw's Teacher and Pupil. Major Scales in one octave. Finger exercises.

Required Pieces.—Selections from Köhler's 207, R.; Selections from Children's Classics, by W. Lenz, 1492, Litloff, R.; Melody, op. 68, S.; Schumann; Sonata in C, op. 127, No. 1, S.; Reinecke; The Fair, R.; Gurilt; Spinning Song, R.; Elmenreich; Rondoletto, R.; Burgmüller; Sonata in G, S.; Beethoven.

GRADE II.

Berens' Studies, op. 79, Bks. I and II; Loeschhorn, op. 62; Clementi, op. 36 and 87. Kuhlau, op. 20 and 25, in duets. Major and minor scales in two or more octaves. Arpeggios in one octave. Finger exercises of A. Kullak.

Required Pieces.—Little Study, S.; Schumann; Sonata, op. 36, No. 1, R.; Clementi; Sonata in F, op. 126, No. 3, R.; Reinecke; Scherzo in F, S. and R.; Lichner; Rondo Alla Turca, R.; Burgmüller; Scherzo in E minor, R.; Gurilt; Spring Joy, op. 25, R.; T. Wolff; Sonata in F, No. 2, S.; Schumann; Valse Serieuse, R.; Oscar Weil; Petite Tarantelle, S.; Heller; Scherzo in F, S. and R.; Kullak; Sonatine in G, op. 39, No. 2, R.; Clementi; Mit dem Reifen, op. 64, No. 1, S.; Ph. Scharwenka; Hunting Song, R.; Schumann; Siciliano, R. and S.; Schumann; Love's Serenade, R.; J. Schulz Weida; Gavotte, op. 17, No. 3, S.; Reinecke.

GRADE III.

Loeschhorn, op. 66, Bks. I and II. Bertini, op. 29. Bach's Eighteen Little Preludes. Czerny's Studies for Left Hand, op. 718, Bk. I. Finger exercises of A. Kullak. Major and minor scales and arpeggios. Studies in dictation and transposition. Duets in sight reading.

Required Pieces.—Sonatina, op. 36, No. 3, S.; Clementi; Grotchen am Spinnrad, op. 228, No. 8, S.; J. Ljw; Courante, op. 33, No. 2, S.; Nicolai von Wilm; Tanzeigen, op. 45, No. 6, S.; Ph. Scharwenka; Sonata, R. and S.; Op. 4, S. and R.; Clementi; Peace of Evening, R.; Ad. Fürster; Le Matinée, S. and R.; Dussek; Sonata, op. 36, No. 6, R.; Clementi; Le Petit Rien, R. and S.; Cramer; Boat Song, op. 25, No. 4, R.; R. T. Wolff; Russian Hymn (var.), S.; Czerny; Tarantelle, S.; Loeschhorn; Plough Boy, S. and R.; D. Wolff; Sonata in C, op. 3, S.; Beethoven; First Waltzes, 1, 2, 3, R.; Schubert; Sonata, op. 47, No. 2, S. and R.; Reinecke; Scherzo in A minor, S.; F. Damm; Confidence, R.; Mendelssohn; Minuet from Samson, R.; Handel; L'Amuseuse, S.; Dussek; Consolation, R.; Mendelssohn.

GRADE IV.

Turner's Studies, op. 30. Krause Trill Studies. Mathews' Phrasing, Scales in 3ds, 10ths, and 6ths. Arpeggios. Pieces for Left Hand, op. 43, Bk. I. F. Hummel. Dörner's Technics. Exercises in Transposition and Dictation.

Required Pieces.—Sonata, op. 36, No. 6, R. and S.; Clementi; Rondo in D, R. and S.; Mozart; Sonata, op. 49, No. 1, R. and S.; Beethoven; Sonata in C, S.; Mozart; Scherzo in F, R.; Schubert; Sonata in C, R.; Haydn; Saltarello, op. 39, No. 2, S.; Schmol; Hope, R.; Mendelssohn; Rondoletto, op. 51, No. 1, S.; Beethoven; Venetian Barcarolle, R.; Mendelssohn; The Mill, S.; Jensen; Für Elise, S.; Beethoven; Album Leaf, R.; Kirchner; Spring Song, R.; Schumann; Nocturne in Bb, No. 6, R. and S.; Field; Prelude in C major, S.; Bach; Sonata in D, R.; Haydn; Waltz in A minor, R.; Chopin; Impromptu, op. 142, No. 2, R.; Schubert; Sonata in F (No. 5, Litloff), R. and S.; Mozart; Berceuse, R.; Lysberg; Sonata in A, R.; Mozart; La Chasse, S.; Dussek.

GRADE V.

Berens' op. 61, Bks. I and II. Short Preludes and Two-Part Inventions of Bach, selected by F. Kullak. Dörner's Technics. Exercises in Dictation and Transposition. Sight-reading. Hummel's Left-Hand Pieces, Bk. II.

Required Pieces.—Rondo in A, R. and S.; Haydn; Largo in G, arr. Parsons, R.; Handel; Titania, S.; Wolff; Giuseppe Rondo, R.; Schumann; Dictation in A, 16, R.; Mendelssohn; Waltz in Bb, R. and S.; Durand; Les Adieux, S.; Dussek; Minuet in B minor, R.; Schubert; Spring Song, R.; Mendelssohn; Saltarello, S.; Ketterer; Scherzo from Aquarellen, R.; Gade; Humoresque from Aquarellen, S. and R.; Gade; Capriccio from Aquarellen, S. and R.; Gade; Barcarolle from Aquarellen, R.; Gade; Tarantelle in A, S. and R.; Milla; Waltz in D, op. 64, No. 1, S. and R.; Chopin; Sonata in F minor, R.; Beethoven; Little Prelude and Fugue in E minor, S.; F. A. Porter; Tarantelle in A, R. and R.; Heller; Waltz in D, Bk. No. 1, R.; Scharwenka; Schlimmerlied, R.; Schumann.

GRADE VI.

Selections from Cramer's Studies (Bulow). Bach's Three-Part Inventions. Clementi's Gradiua. Heller, op. 16, for Left-Hand, Minuet by Rheinberger and Turner's Left-Hand Studies. Schumann's Humoresque. Arpeggios of dom. and dem. seventh. Sight-reading.

Required Pieces.—Fairy Story, S.; Raff; Sonata, op. 14, No. 2, R.; Beethoven; Pastorale, arr. Taubig, Scarlatti; Sonata, op. 14, No. 1, R.; Beethoven; Andante, op. 18, S. and R.; Schumann; Improvisation, op. 2, No. 2, S.; Schubert; Polonaise in A major, R.; Chopin; Noveltette in F, S. and R.; Schumann; March

Fantasia, S. and R., Bargiel; La Fileuse, S., Raff; Waltz in B♭, R., Godard; Hunting Song, R., Mendelssohn; Impromptu, op. 142, No. 3, R., Schubert; Sonata in A♭, R., Beethoven; Toccata, in A, S., Paradise; Nocturne in G Minor, op. 37, R., Chopin; Sonata in B♭, Mozart; Nocturne in E♭, R., Chopin; Spinning Song, R., Mendelssohn.

THE STUDY OF THE PIANO. STUDENTS' MANUAL. PRACTICAL COUNSELS.

BY H. PARENT.

(Translated from the French by M. A. Bierstadt.)

169. In a phrase containing several parts, how is the relative importance of these parts recognized?

The importance of any part is recognized by its melodic or harmonic interest. When there are several parts, they should be arranged in a sort of perspective; the theme part forming a first plan, and the accompanying parts forming the second plan.

If there are several themes, the most important, that is to say the most interesting, takes precedence.

If there are several accompanying parts, the least important must be kept subordinate.*

170. How may the importance of accompanying parts be recognized?

Any accompanying part will find place under one of the three following categories:—

Accompaniment for base.

Accompaniment taking a form.

Accompaniment for filling up.

If it is an accompaniment for base (base according to harmony), it ought to be played with some prominence.

If the accompaniment has a form, it presents a melodic interest, inferior to that of the theme, and it should not pass unnoticed.

If the accompaniment is one for filling out, either a repeating note or chord, it should be made of less importance, so that there is only heard a suggestion of the harmony that it represents.†

171. What relative degree of sonority ought to be given to the notes of the same phrase?

The importance of each note is ranked according—

1. To its place in the measure (the strong beat or the weak).

2. To its length.

3. To its melodic or harmonic interest.

172. Cannot some general rules, suggested by taste, be formulated for shadings and accentuation?

Yes; a few general rules may be formulated for this purpose.

RULES FOR ACCENTUATION.

1. Accent the note that comes on the strong beat. This accent is stronger if the piece is lively, and presents a collection of notes not complicated in value, and that are symmetrically reproduced.

2. Accent all dissonances (chords, simple notes or appoggiaturas), and diminish the sound on the consonant note or chord that follows.

The dissonance and its resolution ought always to be played as if it bore above it a curved line or rhythmic slur.

* Very young pupils are quite disposed to believe that all themes are found in the right hand, and all accompaniments in the left. This is far from being the case.

† The pupil should exercise in perspective, the different parts of theme and accompaniment, analyzing the transcription.

3. Accent all syncopations (chords or simple notes), and observe strictly their true value.

4. Accent the chord which determines a modulation, that is to say, the chord that contains the characteristic note of a new key.

5. Accent lightly the first note of all phrases, members, and all small groups that present a design—a form of any importance.*

The expression of any piece varying according to the movement in which it is played, a word on the subject just here may not come amiss.

6. Preserve from one end of a piece to the other the general movement that is always indicated at the commencement, even in music in which other signs for shading and accents are wanting.† This movement is only to be modified if the nature of the composition requires it (organ points and recitatives). These last changes are almost always indicated, either accurately, or by the words *ad libitum*, which leaves the interpretation to the taste of the player.

It is sometimes admissible to retard slightly, until the return of the motif.

RULES FOR SHADINGS.

1. Give to each note a sound proportioned to its length, its place in the measure (strong or weak beat), and to its melodic or harmonic importance.

2. If the phrase is of an instrumental character, it is to be brought out with clearness; all notes that are intended to be struck together, should be done so, absolutely, strictly; and the contrasts and progressive shadings are to be employed by preference.

3. If the phrase be of a vocal character, sweetness is the point to be sought. The shadings are more softened, the touch more mellow, and the proper sonority well observed. (See again No. 9, Chapter I.)

4. Increase when the phrase is ascending, diminish when it is descending; if the contrary shading be desired, as it is less natural, it should be carefully indicated by the author or player.

5. Reach the *f* or *p* by degrees. Great care is required in the progressions, so that they be not commenced too soon, and that they be developed with due proportion.

6. Symmetrical forms produced at stated intervals require progressive shading. If the course is ascending, commence *p* so as to be able to increase to the highest point in the form. If the course is descending, commence quite *f*, so as to be able to diminish to the lowest point.

7. Contrasts in shadings generally occur in chords or runs when opposite effects are desired.

8. If the same phrase is reproduced twice in succession, contrasts may be made from *f* to *p*, or *p* to *f*. If the same phrase is reproduced more than twice in succession, it would be better to make a progressive shading, and give the preference to a *crescendo*.

9. If the passages are in the form of dialogue they generally require sharp contrasts.

Make the highest phrase *p*, and the lower *f*. On the piano this shading produces the best effect.

* It should be understood that the accentuation of any note whatever in a phrase, implies by no means a determined degree in the intensity of the sound, for a note can be accented with the finger while playing *p*, just as a word may be accented while speaking *low*. A greater stress is to be placed upon certain notes, relatively to the others. It is a question of proportion, I cannot too often repeat.

† Experience will enable one to supply these indications, and to recognize the movement of a piece that is appropriate to its general character, and especially to its rhythmic texture.

10. Contrasts in shadings are advantageously employed in bringing out unexpected modulations, and also for the re-entrances of the principal motif of a piece.

11. Trills, grace notes, turns, or embellishments of any kind while receiving their own proper interpretation, must partake of the general character of the piece in which they are found.

12. Recapitulation. In whatever is written in vocal style, melody is the ideal which must be brought out. In whatever is written in instrumental style, the ideal is the orchestra.

Last Advice.—Students cannot be cautioned too strongly against any tendency to exaggerate the shadings and to vary the movements. The limit that separates true expression from bad taste, is difficult to point out and easy to overstep; it is better to fall short of it than to go beyond.*

* Pupils whose mechanism is already well advanced, would derive great benefit from practicing some exercises, especially for shading; *f* simple shading, *p* simple shading, in *crescendo* and *decrescendo*. Accentuation could also be applied to some exercises which then must be studied *legato* and *staccato*. At first practice the hands alike—then in contrary movement. It goes without saying that the customary practice of mechanism *ff* should go on at the same time, otherwise the solidity already acquired will soon diminish.

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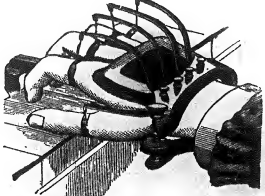
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